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CATALOGUE

of the

GALLERY OF ART

THE NEW YORK HISTORICAL SOCIETY
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NEW YORK CITY

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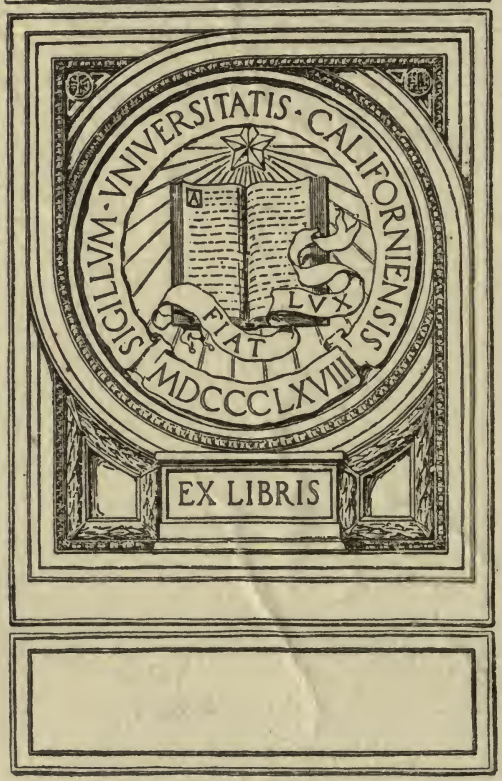
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CATALOGUE

OF THE

GALLERY OF ART

OF

THE NEW YORK HISTORICAL SOCIETY

UNIV. OF
CALIFORNIA

NEW YORK
PRINTED FOR THE SOCIETY
1915

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EXCHANGE

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PREFACE

This catalogue describes the paintings in the Gallery of Art of The New York Historical Society, with two hundred and eighty-six miniatures, comprising the Marié Collection and seventy-six objects of Sculpture.

The New York Gallery of Fine Arts, presented to the Society in 1858, with paintings donated to the Society at various times, are numbered 1 to 488 inclusive. Any notice of this collection would be deficient which should fail to commemorate the name of Luman Reed, Patron of American Art. In this connection the Society was chiefly indebted to the liberality and cordial coöperation of one of their most valued members, who was himself the chief promoter of the original design of the New York Gallery of Fine Arts, Mr. Jonathan Sturges.

The Bryan Collection, presented to the Society in 1867 by the late Thomas J. Bryan, numbers three hundred and eighty-one paintings and are designated by the letter B. before each number.

The Durr Collection, presented to the Society in 1882 by the executors of the late Louis Durr, numbers, with subsequent additions, one hundred and eighty-one paintings, which are designated by the letter D. before each number.

Short biographical sketches of deceased artists represented in the above collections have been added, together with indexes to Artists, portraits and donors.

The Marié Collection of miniatures is arranged alphabetically by subjects and is not included in the index of portraits.

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THE NEW YORK GALLERY OF FINE ARTS

AND

REED COLLECTION

WITH PAINTINGS DONATED TO THE GALLERY OF THE SOCIETY

LUMAN REED

Luman Reed was born in Green River, Columbia County, N. Y., in 1785, and died in 1836. He removed when a boy to Coxsackie, N. Y., where he was educated in an ordinary school at the expense of an uncle. Later he was employed in a country store and subsequently became the partner and brother-in-law of his employer.

He made frequent trips to New York City on a sloop called the "Shakespeare," belonging to the firm, selling produce of the farms around Coxsackie and purchasing goods in New York for his country store. Later he became a merchant in New York and between the years 1815 and 1832 he gained a fortune. It was then that he began to gratify other instincts and art attracted his attention. He became the patron of American Art and sought the acquaintance of artists, interesting himself in their labors, giving them many commissions for work.

Mr. Reed lived at 13 Greenwich Street, this city, the third story of which building he used as a picture gallery, to which visitors were admitted one day each week. This room was also a meeting place for the artists and literary men of the time. The paintings after Mr. Reed's death were purchased by his friends and subsequently constituted the New York Gallery of Fine Arts which, after an uncertain existence of about twelve years, was forced to close its affairs. Eighty of these paintings, presented in 1858, are now in the possession of this Society and known as the New York Gallery of Fine Arts.

The death of Mr. Reed was greatly lamented by the artists of his time and his name has come down to this generation as the Patron of American Art.

CATALOGUE

OF THE

GALLERY OF ART

NO. SUBJECTS OF PAINTINGS. ARTISTS.

1–5. The Course of Empire. *Thomas Cole.*

A series of five pictures, illustrating a nation's rise, progress, greatness, decline, and fall, and the consequent changes in the same landscape.

NOTE.—The isolated rock, crowning a precipitous hill, in the distance, identifies the scenes in each of the series; but the observer's position varies in the several pictures.

"First freedom, and then glory, when that fails,
Wealth, vice, corruption."

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

[FIRST OF THE SERIES.]

1. The "Savage State," or "Commencement of Empire." (61½×39.)

The sun is rising from the sea, over a wild scene of rocks, forests, and mountains, dissipating the clouds and darkness of night. Man, attired in skins, is seen engaged in the wild dance and the chase—the characteristic occupations of the savage life. In the picture, we have the first rudiments of society. Men have banded together for mutual aid. The useful arts have commenced in the construction of the canoe, the weapon, and the hut; and we may imagine the germs of two of the fine arts, music and poetry, in the singing usually accompanying the dance of the savage. The empire is asserted, to a limited extent, over sea, land, and the animal kingdom. It is the season of Spring—the morning of the nation's existence.

[SECOND OF THE SERIES.]

2. "The Arcadian," or "Pastoral State." (62½×39.)

Ages have passed; a change has been wrought in the scene—man has subjugated "the untracked and rude." We now see the shepherd and his flocks; the ploughman upturning the soil, and the wafting sail; by the shore a village, and on the hill the ascending smoke of sacrifice. In this picture we have agriculture, commerce, and religion. In the aged man describing the mathematical figure, the rude attempt of the boy in drawing; in the female figure with the distaff, the vessel on the stocks; in the primitive temple, and the dance of the peasants to the music of the pipe, we have evidence of the advance made in science, in the useful and the fine arts.

It is early Summer, and the sun has ascended midway to the meridian.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

[THIRD OF THE SERIES.]

3. "The Consummation of Empire." ($75 \times 50\frac{1}{2}$.)

The rude village has become a magnificent city. From the bay—now a capacious harbor, with *phari* at the entrance, and thronged with war-galleys, and barks with silken sails—ascend piles of architecture, temples, domes, and colonnades. The massive bridge, the streets and squares, lined with palaces and adorned with statuary, clustered columns, and sparkling fountains, are crowded with gorgeous pageants and triumphal processions. It is a day of triumph—man has conquered man—nations have been subjugated. By wealth and power, knowledge, art, and taste, man has achieved the summit of human grandeur.

The sun is near the meridian.

[FOURTH OF THE SERIES.]

4. "Destruction." ($62\frac{1}{2} \times 38\frac{1}{2}$.)

Ages have passed away since the scene of glory. Luxury has enervated, vice has debased, and the strength of the mighty nation has consumed away. A barbarous enemy sacks the city. The heavens are darkened by a tempest, and the storm of war rages beneath, amid falling walls and colonnades, and the flames of temples and palaces.

[FIFTH OF THE SERIES.]

5. "Desolation." ($61 \times 39\frac{1}{2}$.)

The moon ascends the twilight sky, near where the sun rose in the first picture. The last rays of the departed sun illumine a lonely column of the once proud city, on whose capital the heron has built her nest. The shades of evening steal over shattered and ivy-grown ruins. The steep promontory, with its insulated rock, still rears against the sky, unmoved, unchanged; but violence and time have crumbled the works of man, and art is again resolving into elemental nature. The gorgeous pageant has passed; the roar of battle has ceased; the multitude has sunk in the dust; the empire is extinct.

6. Portrait of John Adams, (1735–1826.) (25×30.) *A. B. Durand.*

From the original by STUART.
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

7. Portrait of John Quincy Adams, (1767–1848.) (25×30.) *A. B. Durand.*

Taken from life, in 1834.
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

8. Portrait of James Monroe, (1758–1831.) (25×30.) *A. B. Durand.*
From the original by STUART.
(Reed Collection.)
(New York Gallery of Fine Arts.)

9. Portrait of Thomas Jefferson, (1743–1826.) (25×30.) *A. B. Durand.*
From the original by STUART.
(Reed Collection.)
(New York Gallery of Fine Arts.)

10. Portrait of James Madison, (1751–1836.) (25×30.) *A. B. Durand.*
From the original, by STUART, at Bowdoin College, Maine.
(Reed Collection.)
(New York Gallery of Fine Arts.)

11. Portrait of Andrew Jackson, (1767–1845.) (25×30.) *A. B. Durand.*
Painted from life, in 1835.
(Reed Collection.)
(New York Gallery of Fine Arts.)

12. The Chess-Players—Check Mate. (56×44.) *George W. Flagg.*
(Reed Collection.)
(New York Gallery of Fine Arts.)

13. Marine View. (36×25.) *Thomas Birch.*
(Reed Collection.)
(New York Gallery of Fine Arts.)

14. View from Froster Hill, Gloucestershire, England. (24×18.) *Andrew Richardson.*
(Reed Collection.)
(New York Gallery of Fine Arts.)

15. The Goblet and Lemon. (27×32.) *W. Van Aelst.*
(Reed Collection.)
(New York Gallery of Fine Arts.)

16. Falstaff enacting Henry IV. (29×36.) *George W. Flagg.*
Prince Henry.—Do thou stand for my father, and examine me upon the particulars of my life.
Falstaff.—Shall I? Content:—this chair shall be my state, this dagger my sceptre, and this cushion my crown.
King Henry IV., Part i., Act ii., Scene 4.
(Reed Collection.)
(New York Gallery of Fine Arts.)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

17. An Allegory — Death and Immortality — Antique. (18½×14½.) *Italian School.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

18. Madonna and Infant. (16½×22½.) *German School.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

19. Landscape — Composition — Italian Scenery. (54×37.) *Thomas Cole.*
"O, Italy! how beautiful thou art!
Yet I could weep, for thou art lying, alas!
Low in the dust, and they who come, admire thee
As we admire the beautiful in death."
Rogers' Italy.
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

20. Sleeping Female. (19×24.) *George W. Flagg.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

21. The Little Savoyard. (18×22.) *George W. Flagg.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

22. Rebecca. (16×20.) *George W. Flagg.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

23. The Truant Gamblers. (30×24.) *William S. Mount.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

24. Interior — Dutch Apothecary Shop. (24½×18.) *Roelof Pietersz.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

25. Pan and Midas. (24×28.) *Hubert Goltzius.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

26. The Pedlar displaying his Wares. (34×24.)
(*Reed Collection.*) *A. B. Durand.*
(*New York Gallery of Fine Arts.*)

27. The Woodchopper's Boy. (25×30.) *George W. Flagg.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

28. Wrath of Peter Stuyvesant on learning the capture, by treachery, of Fort Casimir. (30×24.) *A. B. Durand.*

"On receiving these direful tidings, the valiant Peter started from his seat—dashed the pipe he was smoking against the back of the chimney—thrust a prodigious quid of tobacco into his left cheek—pulled up his galligaskins, and strode up and down the room, humming, as was customary with him when in a passion, a hideous northwest ditty."—*Knickerbocker's New York*, Book vi. chap. 2.

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

29. Madonna, Infant, and St. Ann. (29×28.) *Italian School.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

30. The Match-Girl, (London.) (25×30.) *George W. Flagg.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

31. Moonlight. (32×24½.) *Thomas Cole.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

32. Portrait of George Washington, (1732–1799.) (25×30.) *A. B. Durand.*

From the standard original, by STUART, in the gallery of the Boston Athenæum.

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

33. Lady and Parrot. (29×36.) *George W. Flagg.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

34. The Nun. (24×30.) *George W. Flagg.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

35. Wreath of Flowers, encircling Coat-of-Arms and Miniature of the Duke of Austria, 1658. (33×46.) *J. Marrel.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

36. Lady Jane Grey preparing for execution. (45×56.) *George W. Flagg.*

"After uttering these words, she caused herself to be disrobed by her women; and with a *steady, serene countenance* submitted herself to the executioner."—*Hume*, chap. xxxvi.

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

37. Assumption of the Virgin. (25×19.) *Annibale Caracci.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

38. Portrait of Martha Washington, (1732–1802.) (22×26.) *A. B. Durand.*

From the original, by STUART, in the Boston Athenæum.

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

39. Portrait of a Young Lady, taken in 1608. (27×33.) *Flemish School.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

40. The Huntsman's Tent — Game and Dogs after a Hunt. (50×64.) *John Fyt.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

41. Mother Child, and Butterfly. (24×30.) *George W. Flagg.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

42. Autumn Scene—Conway Peak, White Mountains, N. H. (19½×14.) *Thomas Cole.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

43. Dogs Fighting. (20½×16.) *George Morland.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

44. View on Catskill Creek. (24×16.) *Thomas Cole.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

45. Landscape. (13×10.) *Dutch School.*

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

46. Summer Sunset. (19½×14.) *Thomas Cole.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

47. Old English Sportsman. (24×19.) *George Morland.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

48. Murder of the Princes. (44×56.) *George W. Flagg.*

ENTER TYRRELL.

"*Tyr.*—The tyrannous and bloody act is done:
The most arch deed of piteous massacre
That ever yet this land was guilty of.
Dighton and Forrest whom I did suborn
To do this piece of ruthless butchery,
Albeit they were flesh'd villains, bloody dogs,
Melting with tenderness and mild compassion,
Wept like two children in their death's sad story.
O thus, quoth Dighton, *lay the gentle babes,*
Which once, quoth Forrest, *girdling one another*
Within their alabaster innocent arms;
Their lips were four red roses on a stalk,
Which in their summer beauty, kiss'd each other.
A book of prayers on their pillow lay:
Which once, quoth Forrest, *almost changed my mind:*
But O, the Devil,—there the villain stopp'd."

(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

49. Miniature. (3×2½.) Dutch Enamel. *A. B. Durand.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

50. Boors Gambling. (10×7.) *After Teniers.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

51. Wreath of Flowers, encircling Holy Family—Antique. (11×12.) *Italian School.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

52. The Old Fiddler. (10×8.) *After Teniers.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

53. Miniature. (3½×2½.) Dutch Enamel. *Italian School.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

54. A Magdalen. (18×14.) *After Correggio.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

55. View near Bridgeport, Connecticut. (19×13.) *Andrew Richardson.*
(*Reed Collection.*)
(*New York Gallery of Fine Arts.*)

56. Portrait of Luman Reed, (1785–1836.) (25×30.) *A. B. Durand.*
Patron of American Art.
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

57. The Fortune-Teller. (52×42.) *William S. Mount.*
The figures in this picture are portraits of Mrs. Amelia Longbotham, as fortune-teller, and the young girl, Edna Bostwick.
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

58. Landscape. (36×26.) *C. P. Cranch.*
(*New York Gallery of Fine Arts.*)

59. Bargaining for a Horse. (30×24.) *William S. Mount.*
"Seth suspended for a moment the whittling his twig, and there seemed a crisis in the argument—a *silent pause* —when a shrill voice from the front gate adjourned the meeting instanter. It was the voice of Aunt Nabby herself, breathing authority and hospitality:—*Joshua, come to dinner, and bring the folks along with you.*"—*Jack Downing's Jour., N. Y. Gazette*, Oct. 28, 1835.
(*New York Gallery of Fine Arts.*)

60. Portrait of Sir Charles L. Eastlake, Artist, (1793–1865.) (44×56.) *Daniel Huntington.*
(*New York Gallery of Fine Arts.*)

61. Flora. (17½×22½.) *Jean Raoux.*
Presented by S. M. Chester.
(*New York Gallery of Fine Arts.*)

62. The Vale and Temple of Segestae, Sicily. (65½×44.) *Thomas Cole.*
"Midway between Palermo and Segestae, the broad slopes of an ample valley lie before the traveller. In the depth is a river meandering among fragrant oleanders; on the left the valley is intersected by a range of distant mountains; on the right is a beautiful bay of the Mediterranean. Across the valley, the mountains form a green amphitheatre, and high in a remote part is seen the Temple of Segestae."—*Notes of the Artist made on a Tour in Sicily.*
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

63. A Venetian Senator. (25×30.) *Cornelius Ver Bryck.*
(*New York Gallery of Fine Arts.*)

64. The Black Plume. (29×36.) *Charles C. Ingham.*
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

65. Portrait of Lafayette, (1757–1834.) (25×30.)
Charles C. Ingham.
Painted from life in 1825, and is the *original* head from which was made the full-length portrait for the State, now in the State Department, Albany.
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

66. Landscape, Moonlight. (37×25.) *Tempesta.*
From the collection of Cardinal Fesch.
Presented by Miss Eliza Hicks.
(*New York Gallery of Fine Arts.*)

67. The Young Gourmand. (11×13.)
Frederick W. Philip.
(*New York Gallery of Fine Arts.*)

68. Portrait of Gevartius. (28×36.) From Van Dyck. *John Trumbull.*
(*New York Gallery of Fine Arts.*)

69. Portrait of Rembrandt. (25×33.) From the original. *John G. Chapman.*
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

70. Portrait of Pietro Aretino, the Satirist. (31×37.) *John G. Chapman.*
From the original, by Titian, in the Pitti Palace, Florence.
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

71. The Image-Pedler. (42×33.) *Francis W. Edmonds.*
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

72. The Dutch Bible. (22½×18.) *Cornelius Ver Bryck.*
Presented by Daniel Huntington.
(*New York Gallery of Fine Arts.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

73. Portrait of a Revolutionary Officer (Gen. E. Huntington?) (20×24.) *John Trumbull.*
(*New York Gallery of Fine Arts.*)

74. Portrait of Dr. Maurice Swabey. (25×30.) *John Trumbull.*
An Associate Commissioner with Col. Trumbull at London, 1796.
(*New York Gallery of Fine Arts.*)

75. Landscape—Composition. "The Old Oak." (48×36.) *A. B. Durand.*
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

76. Portrait of Nicholas Fish, (1758–1833.) (25×30.) *James H. Shegogue.*
From the original by INMAN.
Presented by Mrs. Nicholas Fish.
(*New York Gallery of Fine Arts.*)

77. Portrait of a Lady, (fancy.) (39×59.) *George W. Flagg.*
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

78. A Window-Scene. (14×17½.)
(*New York Gallery of Fine Arts.*)

79. View near Sandy Hill, New York. (20½×13½.) Water-color. *William G. Wall.*
Presented by Grant Thorburn.
(*New York Gallery of Fine Arts.*)

80. Portrait of Macready in character as William Tell. (25×30.) *Thomas S. Cummings.*
From the original by H. INMAN.
Presented by the Artist.
(*New York Gallery of Fine Arts.*)

81. Portrait of Egbert Benson, (1746–1833.) (22×26.) *John Wesley Jarvis.*
From the original by STUART.
Presented by the Artist.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

82. Portrait of Egbert Benson, (1746–1833.) (25×30.) *Gilbert C. Stuart.*
First President of the Society, 1805–1815. Painted from life in 1807, the original of No. 81. Presented by Robert Benson, Jr.

83. Dead Game. (26×32.) *Adéle Evrard.*
Presented by John D. Clute.

84. Christ stilling the Tempest. (27×34.) *F. W. Philip.*

85. Landscape, with Figures. (24×20.)

86. Portrait of Rufus Wilmot Griswold, (1815–1857.) (20×24.) *Charles L. Elliot.*
Bequest of Rufus W. Griswold, 1857.

87. Portrait of Daniel Seymour. (22×27.) *Thomas S. Cummings.*
Presented by Robert Kelly.

88. Mountain Stream in Western Va. (12×14.) *William McLeod.*

89. Portrait of Christopher Colles, (1738–1821.) (10×12.) *John Wesley Jarvis.*

90. Portrait of James Kent, (1763–1847.) (25×30.) *Samuel F. B. Morse.*
President of the Society, 1828–1831.
Presented by John Delafield.

91. The Mammoth Cave. (37×48.) *Regis Gignoux.*

92. Landscape. (20×15.)

93. Lago Maggiore and the Borromean Islands. (111×147.)
Presented by Lewis M. Rutherfurd.

94. Portrait of Gov. Daniel D. Tompkins, (1774–1823.) (58×90.) *John Wesley Jarvis.*
Presented by Thomas E. Davis.

95. Portrait of Gen. Joseph Reed, (1741–1785.) (16×20.) *J. C. Hagen.*
Copy from the original by C. W. Peale.
Presented by the Artist.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

96. Portrait of Gilbert C. Stuart, (1755–1828.) ($3\times2\frac{1}{2}$.) *Anson Dickinson.*
Miniature on ivory.
Presented by S. W. and V. M. Francis.

97. Portrait of Alexander J. Dallas, (1759–1817.) ($23\frac{1}{2}\times29$.) *John W. Jarvis.*
Purchased from the American Museum Collection, 1863.
Presented by William D. Abbatt.

98. Storm at Sea. ($32\times19\frac{1}{2}$.)

99. The Bay of New York from Castle Garden. ($33\frac{1}{2}\times24\frac{1}{2}$.)

100. Portrait of the Artist. 1841. ($9\times10\frac{1}{2}$.) *Jeremiah Nims.*
This promising young Artist died at Kingston, Jamaica, W. I., March 6, 1842, aged 24 years and 2 months.
Presented by Mrs. Charles A. Davis.

101. Bacchante and Satyr. (59×44.) *John Vanderlyn.*
From the original by Annibale Caracci in the Pitti Palace.

102. Portrait of N. P. Willis, (1806–1867.) (28×36.) *William A. Wall.*
Painted in Italy about 1833.

103. Portrait of Alexander Hamilton, (1757–1804.) (19×22.) *Charles Wilson Peale.*
Presented by Duncan C. Pell.

104. Portrait of Alexander Hamilton, (1757–1804.) (9×11.) Crayon. *James Sharpless.*
Presented by Dr. Samuel Akerly, November 12, 1816.

105. Portrait of Samuel L. Mitchell, M.D., (1764–1831.) (7×9.) Crayon. *James Sharpless.*
Presented by Dr. Samuel Akerly, November 12, 1816.

106. Portrait of John Pintard, (1759–1818.) (25×30.) *John Trumbull.*
Founder of the Society. Recording Secretary, 1805–1819; Librarian, 1810–1811; Treasurer, 1819–1827.
Painted for the Society, 1817.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

107. Portrait of John Pintard, (1759–1818.) (Miniature.) *John Ramage, 1787.*
Presented by his grandson, George Hancock Servoss, February 6, 1906.

108. Portrait of Elizabeth (Brasher) Pintard, (1765–1838.) (Miniature.) *John Ramage, 1787.*
Presented by her grandson, George Hancock Servoss, February 6, 1906.

109–110. Pair of wristlets worn by Mrs. John Pintard, one bearing portrait of John Pintard, and the other a painting representing "Justice." (Painted on ivory.)
Presented by Henry C. Eno, M.D., February 18, 1909.

111. Portrait of Hernando Cortes. (19×25.)
Copied from the original in the Florence Gallery.
Presented by Mrs. Gouverneur Morris, January 14, 1817.

112. Portrait of Americus Vespucius. (19×25.)
Copied from the original in the Florence Gallery.
Presented by Mrs. Gouverneur Morris, January 14, 1817.

113. Portrait of Christopher Columbus, (1446–1506.) (19×25.)
Copied from the original in the Florence Gallery.
Presented by Mrs. Gouverneur Morris, January 14, 1817.

114. Portrait of Fernando Magalhaens. (19×25.)
Copied from the original in the Florence Gallery.
Presented by Mrs. Gouverneur Morris, January 14, 1817.

115. Portrait of Robert Morris, (1734–1806.) (24×29.) *John Wesley Jarvis.*
From the original by STUART.
Presented by Thomas Morris, September 9, 1817.

116. Portrait of John Jones, M.D., (1729–1791.) ($3\frac{1}{2}\times3\frac{1}{2}$.) *Samuel Folwell.*
Miniature, drawn at New York, May 25, 1790.
Presented by David Hosack, M.D., October 7, 1817.

117. Portrait of Lafayette, (1757–1834.) ($19\frac{1}{2}\times24$.) Oval.
Painted 1791.
Presented by General Ebenezer Stevens, October 7, 1817.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

118. Portrait of Gouverneur Morris, (1752–1816.) (28×36.) *Ezra Ames.*
First Vice President of the Society, 1810–1815, and President, 1816.
Presented by Stephen Van Rensselaer, of Albany, November 11, 1817.

119. Portrait of Chief Justice John Jay, (1745–1829.) (25×30.) *Joseph Wright.*
Painted 1786.
Presented by John Pintard, November 11, 1817.

120. Portrait of Chief Justice John Jay, (1745–1829.) (40×50.) *Oliver Lay.*
From the original by GILBERT C. STUART.
Presented by Miss Elizabeth Clarkson Jay, October 1, 1889.

121. Portrait of John C. Kunze, D.D., (1744–1807.) (25×30.) *John Wesley Jarvis.*
Copied for the Society from a picture in possession of Mrs. Kunze and presented by his family, July 14, 1818.

122. Portrait of Myles Cooper, D.D., (1735–1785), second President of Columbia College. Copy from COPLEY. (25×30.)
Presented by Nicholas William Stuyvesant, May 9, 1820.

123. Portrait of Rev. Samuel Provoost, D.D., (1742–1815.) (28×36.) *Thomas S. Duché.*
Presented by Mr. and Mrs. Cadwallader D. Colden, January 11, 1825.

124. Portrait of William Smith, (1728–1793), Historian of New York. (Miniature.) *H. Stubble.*
Presented by David Hosack, M.D., 1828.

125. Portrait of Thomas Jefferson, (1743–1826.) (18½×26½.)
Copy from original by STUART.
Presented by David Hosack, M.D., November 11, 1828.

126. Portrait of Jesse Hawley, (1773–1842.) (3×3½.) *Ezra Ames.*
Miniature on ivory.
Presented by Jesse Hawley.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

127. Portrait of Jesse Hawley, (1773–1842.)
(25×30.) *Grove S. Gilbert.*
Presented by Jesse Hawley, January 10, 1832.

128. Portrait of Elihu H. Smith, (1771–1798.)
(7×9.) Crayon. *James Sharpless.*
Painted 1797.
Presented by David Hosack, February 19, 1833.

129. Portrait of Sebastian Cabot, (1477–1557?)
(29×36.) *Cephas G. Thompson.*
Painted at the request of the Society, 1841, from the supposed original by Hans Holbein, which was the property of the late Richard Biddle, author of a Memoir of Cabot. A full account of the original portrait may be found in that work, pp. 317–320. It is supposed to have adorned the royal gallery at Whitehall.
Presented by the Artist, January 5, 1841.

130. Portrait of Albert Gallatin, (1761–1849.)
(25×30.) *William H. Powell.*
President of the Society, 1843–1849.
Painted from life in 1843. Presented by the Artist, February 6, 1844.

131. Portrait of John Quincy Adams, (1767–1848.)
(25×30.) *Edward D. Marchant.*
Presented by the Artist, October 1, 1844.

132. Portrait of Peter Van Schaack, (1747–1832.)
(23½×28.)
Presented by Frederic de Peyster, January 7, 1845.

133. Portrait of Lewis Morris, (1698–1762), Judge of the Vice Admiralty for N. Y., Conn. and N. J. (24×30.)
Presented by one of his grand-daughters through William A. Whitehead, Newark, N. J., January 7, 1845.

134. Portrait of Lord Lyndhurst, (1772–1863.)
(48×50.) *Samuel S. Osgood.*
Sir John Singleton Copley, son of John Singleton Copley, Artist.
Presented by the Artist, June 2, 1846.

135. Portrait of Philip Schuyler, (1695–1745.)
(33×41.)
Presented by Henry C. Van Schaack, Manlius, N. Y., January 26, 1847.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

136. Portrait of Catalina Schuyler, (1705–1758.) (32×38.)

Presented by Henry C. Van Schaack, Manlius, N. Y., January 26, 1847.

137. Portrait of Alexander H. Everett, (1792–1847.) ($3\frac{1}{2}\times4\frac{1}{2}$.) *Washington Blanchard.*

Miniature on ivory. Presented by the Artist, February 6, 1849.

138. Portrait of De Witt Clinton, (1769–1828.) (36×50.) *John Wesley Jarvis.*

Second Vice President of the Society, 1810–1815; First Vice President, 1816; President, 1817–1819.

Presented by the Heirs of Samuel S. Howland, November 7, 1854.

139. Portrait of De Witt Clinton, (1769–1828.) ($49\frac{1}{2}\times40$.) *Charles Ingham.*

Presented by Nelson Robinson, 1909.

140. View of a Seaport. ($48\times26\frac{1}{2}$.)

Presented by John MacGregor, M. P., October 5, 1855.

"I purchased it at the sale of the late Lord Fitzgerald's collection; and as a precious historical painting, and not as a mere Landscape, although it is an admirable Picture."—*Extract from a letter of John MacGregor, M.P., to John Romcyn Brodhead, dated House of Commons, June 19, 1852.*

141. Portrait of Luther Bradish, (1783–1863.) (34×44.) *Thomas Hicks.*

Vice President of the Society, 1845–1849, and President, 1850–1863.

Presented by the Artist, March 4, 1856.

142. Portrait of the Earl of Carlisle, (1748–1825.) (44×56.) *Daniel Huntington.*

Presented by the Artist, March 4, 1856.

143. Portrait of Fitz-Greene Halleck, (1790–1867.) (20×24.) Oval. *John G. Taggart.*

From the original by C. L. Elliott.

Bequest of Rufus W. Griswold, 1857.

144. Portrait of Mrs. Mary E. Hewitt, (1818– .) (25×30.) *Samuel S. Osgood.*

Presented by Mrs. Mary E. Hewitt Stebbins, April 15, 1861.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

145. Portrait of Capt. John A. Sutter, (1803–1880.) (14½×18.) *Samuel S. Osgood.*
Bequest of Rufus W. Griswold, 1857.

146. Portrait of Edgar Allan Poe, (1809–1849.) (22×26.) Oval. *Samuel S. Osgood.*
Bequest of Rufus W. Griswold, 1857.

147. Portrait of Frances S. Osgood, (1811–1850.) (25×30.) *Samuel S. Osgood.*
Bequest of Rufus W. Griswold, 1857.

148. Portrait of Alice Carey, (1820–1871.) (25×30.) Oval. *Samuel S. Osgood.*
Bequest of Rufus W. Griswold, 1857.

149. Portrait of Thomas Campbell, (1777–1844.) (25×30.) *Samuel S. Osgood.*
Bequest of Rufus W. Griswold, 1857.

150. Tobias and the Angel Gabriel. (75×53.) *Rembrandt School.*
Thought to be by FERDINAND BOLL, one of REMBRANDT's pupils, and a very successful imitator of the style of his master. He was born at Dort, 1611; died 1681.
This painting has been highly commended by connoisseurs and artists—among the latter may be mentioned the late lamented Thomas Cole.
Presented by T. W. C. Moore, December 1, 1857.

151. Game, Fish, Fruit, Vegetables, etc. (77×59.) *Francis Snyders.*
The two figures were probably put in by either RUBENS or JORDAENS.
Presented by T. W. C. Moore, December 1, 1857.

152. The Artist showing his first Picture to his Parents. Group of Portraits, painted in 1788. (50×43.) *William Dunlap.*
Presented by John Crumby, 1858.

153. Portrait of James Rivington (1724–1802.) (28×36.)
Presented by Samuel C. Ellis, M.D., January 6, 1858.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

154. Portrait of John Randolph of Roanoke, (1773–1833.) (22×27.) *John Wesley Jarvis.*
Painted in Baltimore in 1811 from the original by JARVIS.
Presented by Washington Irving, May 18, 1858.

155. Portrait of Gov. George Clinton, (1739–1812.) (41×53.) *Ezra Ames.*
Presented by George Clinton Tallmadge, May 4, 1858.

156. Portrait of Rajah Rammohun Roy, (1773–1833.) (25×30.) *Rembrandt Peale.*
Indian Scholar. Painted at London, in August, 1833, about six weeks before his death.
Presented by J. K. Herrick, April 5, 1858.

157. Portrait of Thomas De Witt, D.D., (1791–1874.) (25×30.) *William Cogswell.*
Second Vice President of the Society, 1840–1849; First Vice President, 1850–1869, and President, 1869–1871.
Presented by the Artist.

158. Portrait of Thomas De Witt, D.D., (1791–1874.) (29×36.) *Samuel B. Waugh.*
Presented by Theodore Cuyler, of Philadelphia, and Morris K. Jesup, of New York, October 5, 1858.

159. Portrait of Elisha Kent Kane, (1820–1857.) (51×42.) *Thomas Hicks.*
Presented by several Ladies of New York, January 4, 1859.

160. Portrait of Aaron Burr, (1756–1836.) (8×10.) *John Vanderlyn.*
Presented by ten members of the Society, June 7, 1859.

161. Wreck of the Medusa. (77×50½.) *Jean L. T. A. Gericault.*
Bequest of Uriah P. Levy, 1862.

162. Vision of the Archbishop of Rouen. (44×57.) *C. A. Vanloo.*
Bequest of Uriah P. Levy, 1862.

163. Peasants Dancing. (77×57.) *Carl Bruner.*
Bequest of Uriah P. Levy, 1862.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

164. Portrait of Cachasunghia, Osage Warrior. (15¼×21¼.) Crayon. *St. Memin.*
Purchased June 5, 1860.

165. Portrait of an Osage Warrior. (15¼×21¼.) Crayon. *St. Memin.*
Purchased June 5, 1860.

166. Portrait of Payouska, Chief of the Great Osages. (15¼×21¼.) Crayon. *St. Memin.*
Purchased June 5, 1860.

167. Portrait of a Chief of the Little Osages. (15¼×21¼.) Crayon. *St. Memin.*
Purchased June 5, 1860.

168. Portrait of an Osage Warrior. (15¼×21¼.) Crayon. *St. Memin.*
Purchased June 5, 1860.

169. Portrait of an Indian of the "Iowas of the Missouri." (15¼×21¼.) Crayon. *St. Memin.*
Purchased June 5, 1860.

170. Portrait of an Indian Girl of the "Iowas of the Missouri." (15¼×21¼.) Crayon. *St. Memin.*
Purchased June 5, 1860.

171. Portrait of a Delaware Indian. (15¼×21¼.) Crayon. *St. Memin.*
Purchased June 5, 1860.

172. Portrait of Charles Fenno Hoffman, (1806–1887.) (25×30.) *Cephas G. Thompson.*
Presented by the Artist, November 6, 1860.

173. Portrait of Americus Vespucius. (30×40.)
Copy from the original by PARMIGIANO in the Royal Gallery at Naples.
Presented by R. K. Haight, November 6, 1860.

174. Portrait of Christopher Columbus (30×40.)
Copy from the original by PARMIGIANO in the Royal Gallery at Naples.
Presented by R. K. Haight, November 6, 1860.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

175. Portrait of Henry Rutgers, (1745–1830.) (24×29.) *Henry Inman.*

"Painted by the late HENRY INMAN, about the year 1828. The original I have in my possession, from which two copies were made by Mr. Inman and given to my uncle, Col. Rutgers; the one you have received, to his particular political friend, John Targee, and the other to the Rutgers College, at New Brunswick, N. J."—*Extract from letter of W. B. Crosby.*

Presented by P. R. Bonnett, April 2, 1861.

176. Portrait of Seth Grosvenor. (25×30.) *John G. Taggart.*

Founder of the Grosvenor Fund of the Society, 1858.

Painted for the Society and received June 18, 1861.

177. Portrait of Gen. Anthony Wayne, (1745–1796.) (24×29.)

Presented by George Folsom, June 18, 1861.

178. Portrait of Rip Van Dam, (1662–1736.) (26×29.) Oval.

Presented by his great-great-granddaughter, Mrs. Emily Verplanck Goodwin, November 4, 1862.

179. Portrait of Mrs. Rip Van Dam, (Sarah Vanderspiegle. (26×29.) Oval.

Presented by her great-great-granddaughter, Mrs. Emily Verplanck Goodwin, November 4, 1862.

180. Portrait of Henry Abbott, M.D., (1812–1859.) (51×40.) *Thomas Hicks.*

Founder of the Egyptian Museum. Painted for the Society, 1863.

181. Portrait of Peter Remsen. (26×33.) *Samuel L. Waldo.*

Bequest of Edward A. Newton, February 3, 1863.

182. The Sibyl. (25×30.) *Daniel Huntington.*

Presented by the American Art Union, April 7, 1863.

183. Portrait of Daniel Stanton. (25×30.) *Charles L. Elliott.*

Presented by the American Art Union, April 7, 1863.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

184. Portrait of Prosper M. Wetmore, (1798–1876.) (25×30.) *Charles L. Elliott.*

Member of the Executive Committee of the Society, 1842–1848.

Presented by the American Art Union, April 7, 1863.

185. Portrait of John Wakefield Francis, M.D., (1789–1861.) (25×30.) *Charles L. Elliott.*

Librarian of the Society, 1812–1818, and Corresponding Secretary, 1817–1818.

Presented by the American Art Union, April 7, 1863.

186. Portrait of John Wakefield Francis, M.D., (1789–1861.) (25×30.) Oval. *James Bogle.*

Presented by the Artist, March 3, 1868.

187. Portrait of William Cullen Bryant, (1794–1878.) (25×30.) *Henry Peters Gray.*

Foreign Corresponding Secretary of the Society, 1871–1872, and First Vice President, 1873–1878.

Presented by the American Art Union, April 7, 1863.

188. Portrait of Clarkson Crolius, (1805–1887.) (24×30.) *Ezra Ames.*

Painted 1825.

Speaker of the House of Assembly, State of New York, 1825.

Presented by his son, Clarkson Crolius, May 5, 1863.

189. Portrait of Mrs. Clarkson Crolius. (24×29½.) *Benjamin A. Wallace.*

(Wife of the above.)

Bequest of Clarkson Crolius, 1887.

190. Portrait of John Watts, (1749–1836.) (27×34.) *John W. Bolles.*

Copied from the original by Henry Inman.

Presented by his grandson, J. Watts de Peyster, October 10, 1863.

191. Portrait of John Stanford, D.D., (1754–1834.) (27×33½.) *John Wesley Jarvis.*

Chaplain to the Humane and Criminal Institutions in the city of New York.

Presented by Aaron B. Hays, March 1, 1864.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

192. Portrait of Bryan Rossiter. (25×30.) *John Trumbull.*
The first sergeant-at-arms of the N. Y. State Society of the Cincinnati, painted in the uniform of the Revolutionary Army.
Deposited by the N. Y. State Society of the Cincinnati, March 1, 1864.

193. Portrait of Richard Bayley, M.D., (1745–1801.) (18×21½.) *J. H. Lazarus.*
From the original by STUART.
Presented by his grandson, the Rt. Rev. J. Roosevelt Bayley, D.D., July 4, 1864.

194. Hector parting with his Wife and Child at the Scæan Gate. (42×48.) *Benjamin West.*
Presented by William H. Webb, January 3, 1865.

195. Chryseïs returned to her father Chryses. (42×48.) *Benjamin West.*
Presented by William H. Webb, January 3, 1865.

196. Portrait of Gen. William Irvine, (1741–1804.) (25×30.) *J. R. Lambdin.*
From the original by ROBERT E. PINE.
Presented by William A. Irvine, November 7, 1865.

197. Portrait of William L. Stone, (1792–1844.) (25×30.) *Edward D. Marchant.*
Member of the Executive Committee of the Society, 1823–1824 and 1843.
Presented by John B. Hall, October 2, 1866.

198. Portrait of Thomas J. Bryan, (1800–1870.) (25×30.) *William O. Stone.*
Founder of the Bryan Collection.
Painted for the Society, 1867.

199. Portrait of Roger Gerard Van Polanen, (1831.) (25×30.) *James Frothingham.*
Minister Resident of the Batavian Republic, 1795–1802.
Presented by S. Alofsen, June 18, 1867.

200. Portrait of Fitz-Greene Halleck, (1790–1867.) (13½×15½.) *G. W. Twibill, Jr.*
From the original by HENRY INMAN. See No. 216.
Presented by Mrs. Charles A. Davis, May 5, 1868.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

201. Portrait of Fitz-Greene Halleck, (1790–1867.) (3½×5.) Pencil drawing, (1831.) *Henry Inman.*
Presented by Mrs. Charles A. Davis, May 5, 1868.

202. View of the Falls of Niagara. (29×168½.) *John Trumbull.*
Taken from under the Table Rock.
Presented by Dr. Alexander E. Hosack, February 4, 1868.

203. View of the Falls of Niagara. (29×168½.) *John Trumbull.*
Taken from the road two miles below Chippawa.
Presented by Dr. Alexander E. Hosack, February 4, 1868.

204. Portrait of William Johnson, (1770–1848.) (25¾×31½.) *John Wesley Jarvis.*
One of the original corporators of the Society.
Painted in 1819.
Presented by Horace Binney, Jr., April 7, 1868.

205. Portrait of George W. Bethune, D.D., (1805–1862.) (25×30.) Oval. *Rembrandt Peale.*
Presented by John H. Brower, June 1, 1869.

206. Theodore Allen. (Cameo.)
Executed in 1835.
Son-in-law of Luman Reed.
Presented by Jonathan Sturges, March 5, 1870.

207. Portrait of James Madison, (1751–1836.) (20×24.) *A. B. Durand.*
Presented by P. Kemble Paulding, January 4, 1870.

208. Portrait of James Madison, (1751–1836.) (Miniature.)
Presented by Miss Mary Cruger, February 3, 1873.

209. Jacob's Dream. (70×51.) *Luther Terry.*
Presented by Mr. Luther Terry, in the name of the late Mrs. Eliza Hicks Rieben, March 7, 1871.

210. Portrait of William W. Van Ness, (1776–1823.) (26½×33.) *John Wesley Jarvis.*
Justice Supreme Court, New York.
Presented by Marshall S. Bidwell, November 7, 1871.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

211. Portrait of Ambrose Spencer, (1765–1848.) (25×30.) *John Wesley Jarvis.*
Chief Justice Supreme Court, New York.
Presented by Marshall S. Bidwell, November 7, 1871.

212. Fruit Piece—Strawberries, etc. (19½×23½.) *Nicholas Van Gelder.*
Signed N. Van Gelder, 1674.
Bequest of T. W. C. Moore, 1872.

213. Fruit Piece—Grapes, etc. (19½×23½.) *Nicholas Van Gelder.*
Signed N. Van Gelder, 1674.
Bequest of T. W. C. Moore, 1872.

214. Interior—Old Man eating. (11½×14½.) *Dominick Van Tol.*
Bequest of T. W. C. Moore, 1872.

215. Doctor and Bottle. (7¼×9½.) *Gerard Douw.*
This picture was purchased in Paris in 1832 during the prevalence of the cholera; it is signed by the artist with his monogram in the left-hand corner.
Bequest of T. W. C. Moore, 1872.

216. Portrait of Fitz-Greene Halleck, (1790–1867.) (25×30.) *Henry Inman.*
This picture was painted in the year 1828 for Gen. George P. Morris.
Bequest of T. W. C. Moore, 1872.

217. Female Head. (8½×11.) *Sir Thomas Lawrence.*
Bequest of T. W. C. Moore, 1872.

218. St. John in the Desert. (6×8.) *Juan de Valdez.*
Bequest of T. W. C. Moore, 1872.

219. St. Peter after denying Christ. (6×8.) *Juan de Valdez.*
Bequest of T. W. C. Moore, 1872.

220. La Toilette. (14½×18.) *Jean François De Troy.*
A Lady preparing for a masked Ball.
Bequest of T. W. C. Moore, 1872.

221. Landscape. (14×16.) *Matthew Withoos.*
Bequest of T. W. C. Moore, 1872.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

222. Assumption of the Virgin. (24×32.)
Don Juan Carrenno de Miranda.
Bought in Madrid, 1842.
Bequest of T. W. C. Moore, 1872.

223. Landscape—Monks at their Devotions.
(45¼×33¼.) *Salvator Rosa.*
Bequest of T. W. C. Moore, 1872.

224. Music Party. (28½×20.) *Anthony Stevers* (*Palamedes*).
Bequest of T. W. C. Moore, 1872.

225. Landscape—Gypsies crossing a Brook.
(35×27¼.) *D. Brown.*
Bought at Olmstead's sale, April, 1836, who sold it as a Morland, unaware perhaps that it was signed by Brown, who was one of his most successful imitators.
Bequest of T. W. C. Moore, 1872.

226. Portrait of Cinq Mars. (1620–1642.)
(31½×41.) *Diego Velazquez.*
This picture was bought in Paris, in the year 1827, of Le Court, a miniature painter, who had it from J. B. Le Prince, the well-known French artist; the latter said it was a portrait of Cinq Mars, and by Velazquez.
Bequest of T. W. C. Moore, 1872.

227. Portrait of Frederic de Peyster, (1796–1882.)
(29×36.) *G. Gerhard.*
Recording Secretary of the Society, 1829–1837; Second Vice President, 1850–1863, and President, 1864–1866 and 1873–1882.
Painted for the Society, and presented by Frederic de Peyster, October 1, 1872.

228. Landscape. (8½×7¾.) *Thomas Gainsborough.*
Presented by Maria J. B. Browne, October 1, 1872.

229. Portrait of a Gentleman. (26×35.)
Presented by Miss Elizabeth Richard, January 7, 1873.

230. Portrait of a Lady. (24×29.)
Presented by Miss Elizabeth Richard, January 7, 1873.

231. Portrait of a Gentleman. (25×30.)
Presented by Miss Elizabeth Richard, January 7, 1873.

232. Portrait of James Monroe, (1758–1831.)
(Miniature.)
Presented by Miss Mary Cruger, February 4, 1873.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

233–246. The Incas of Peru.

A collection of fourteen paintings in oil on canvas, bearing inscriptions designating the name and succession of each monarch. They are said to be the original pictures from which the portraits of the Incas were engraved for the work of Herrera—"*Historia general de los Hechos de los Castellanos*," etc., published at the beginning of the 17th century (1601–15), and reproduced in the edition by Barcia in 1726–30. This series of the Incas, as given by Herrera, differs from that of Garcilasso, in the addition of Vrco (241), who is said to have reigned only eleven days, and the omission of Yupanqui, the son of Pachacutec (242).

Presented by Frederic de Peyster, April 1, 1873.

233. Manco Capac, First Inca. (21 ×23.)

234. Sinchi Roca, Second Inca. (21 ×23.)

235. Lloqui Yupanqui, Third Inca. (21 ×23.)

236. Mayta Capac, Fourth Inca. (21 ×23.)

237. Capac Yupanqui, Fifth Inca. (21 ×23.)

238. Inca Roca, Sixth Inca. (21 ×23.)

239. Yahuar Huacac, Seventh Inca. (21 ×23.)

240. Viracocha, Eighth Inca. (21 ×23.)

241. Vrco, Ninth Inca. (21 ×23.)

242. Pachacutec, Tenth Inca. (21 ×23.)

243. Tupac Yupanqui, Eleventh Inca. (21 ×23.)

244. Huayna Capac, Twelfth Inca. (21 ×23.)

245. Huascar, Thirteenth Inca. (21 ×23.)

246. Atahualpa, Fourteenth Inca, put to death by order of Pizarro, August 29, 1533. (21½ ×23½.)

247. Portrait of William Shaler, (1778–1833.) (22½ ×28½.)

U. S. Consul at Algiers and Havana.
Presented by Daniel P. Ingraham, April 7, 1874.

248. Portrait of Ezra L'Hommedieu, (1734–1811.) (27½ ×32½.) *James Earle.*

Presented by Daniel P. Ingraham, April 7, 1874.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

249. Portrait of Erastus C. Benedict, (1800–1880.) (31×39.) *William H. Powell.*

Foreign Corresponding Secretary of the Society, 1879–1880; Second Vice President, 1871, and First Vice President, 1872.

Presented by Erastus C. Benedict, May 5, 1874.

250. Portrait of Mrs. Estelle A. Lewis, (1824–1880.) (25×30.) *C. L. Elliott.*

Presented by Mrs. Lewis, June 2, 1874.

251. Portrait of Rev. John Rodgers, D.D., (1727–1811.) (7×9.)

Presented by Mrs. William Gerard, October 24, 1874.

252. Portrait of Henry Clay, (1777–1852.) (25×30.) *Samuel S. Osgood.*

Presented by Alice Talbot Lancey, February 14, 1875.

253. The Cavalry Charge of Lt. Harry B. Hidden. (75×45.) *V. Nehlig.*

This gallant charge was made near Sangster's Station, Va., March 9, 1862. Lieut. Hidden, with fourteen of the 1st N. Y. Cavalry, charged a rebel outpost of one hundred and fifty infantry, driving them back, killing three, wounding five, and capturing fourteen. Lieut. Hidden was killed in the early part of the action.

Presented by William H. Webb, June 5, 1875.

254. Interior of the Park Theatre, New York City, November, 1822. (22½×31.) *John Searle.*

This water-color drawing of the new Park Theatre was made for William Bayard by an amateur artist; it represents the stage as occupied by Charles Mathews in the character of Morbleu, and Miss Ellen A. Johnson as Madame Bellegarde in Moncrieffe's popular farce of "Monsieur Tonson." The body of the house was filled by the artist with portraits of many of the most prominent citizens of New York at that time.

Presented by the heirs of Mrs. Harriet Bayard Van Rensselaer, October 5, 1875.

255. Portrait of Robert R. Livingston, (1718–1775.) (34×45.) *John Vanderlyn.*

This portrait was painted at Paris, in 1804, and presented to the American Academy of Fine Arts in New York, July 6, 1805, where it remained until that institution was dissolved.

Presented by Mrs. Thomson Livingstone, October 3, 1876.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

256. Portrait of Col. Andrew Warner, (1806–1899.) (29×36.) *George A. Baker.*
Recording Secretary of the Society, 1846–1849 and 1854–1899.
Painted for the Society, 1877.

257. Portrait of Gen. Aaron Ogden, (1756–1839.) (25×30.) *A. B. Durand.*
Governor of New Jersey, and President-General of the Society of the Cincinnati.
Painted, 1834.
Presented by several members of the Society, October 2, 1878.

258. Portrait of Gulian C. Verplanck, (1786–1870.) (25×30.) *Charles C. Ingham.*
Second Vice President of the Society, 1868–1869, and First Vice President, 1870.
Painted about 1830.
Presented by several members of the Society, October 2, 1878.

259. Portrait of Antonio Lopez de Santa Aña, (1795–1876.) (25×30.) *Paul L'Ouvrier.*
Painted from life, about 1858.
Presented by Frederic De Peyster, October 2, 1878.

260. Portrait of John A. Dix, (1798–1879.) (40×50.) *Daniel Huntington.*
Second Vice President of the Society, 1870.
Painted for the Society, 1880.
Presented by Charles O'Conor.

261. Vase of Flowers. (13×17.) *Mary L. Baker.*
Presented by Richard E. Mount, February 3, 1880.

262. Portrait of Charles P. Daly, (1817–1899.) (25×30.) *William Page.*
Founder of the "Charles P. Daly Fund" of the Society.
Painted in 1848.
Presented, June 7, 1881, by Mrs. Charles P. Daly.

263. Portrait of a Lady. (34×46.)
Presented by Frederic De Peyster, February 7, 1882.

264. Portrait of a Gentleman. (34×46.)
This and the preceding picture came from Castleton, Staten Island, N. Y., the former residence of the Colonial Governor, Colonel Thomas Dongan. They are portraits of members of the Dongan family, and were purchased from the collection of the Hon. Caleb Lyon, January, 1882.
Presented by Frederic De Peyster, February 7, 1882.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

265. Portrait of Cornelius Steenwyck, (–1684.)
($9\frac{1}{2} \times 12\frac{1}{2}$.)°

Presented by Mrs. Eliza M. Clarke, of the Locusts, near Shrewsbury, N. J., November 4, 1856, through G. de Haert Gillespie, Esq.

266. Portrait of Cornelius Steenwyck, (–1684.)
($24\frac{1}{2} \times 13\frac{1}{2}$.) *Jan Van Goosen.*

Steenwyck was prominent in the early annals of New York as Burgomaster, etc., under the Dutch, and Member of the Assembly, Alderman, Member of the Council, and Mayor under the English rule. This picture is supposed to have been painted at Haarlem, Holland, 1667–1668, at which time Steenwyck was visiting his sister, the wife of the artist Van Goosen. It remained for more than a century in the family of Colonel Anthony White, from one of whose descendants—Miss Isabella J. Evans, of New Brunswick, N. J.—it came into the possession of the Society in December, 1882.

The portrait is surmounted by the arms of Steenwyck, and below it is a view of the city of New Amsterdam, from a sketch made about 1656. The head of Steenwyck, No. 265 of this Catalogue, seems to have been copied from this picture.

Presented by several members of the Society, December 5, 1882.

267. Portrait of Thomas Payne, (1717–1799.)
(23 × 29.) *G. Vander Puyl.*

Original of the portrait engraved for Dibdin's Decameron.

268. Portrait of John Payne. (25 × 30.)
Thomas G. Wainewright.

The two preceding portraits, of father and son, celebrated London booksellers, were obtained from Mr. J. T. Payne, grandson, by Mr. F. S. Ellis, of London, and by him presented to the Society, April 3, 1883.

269. Portrait of Richard Hildreth, (1807–1865.)
(25 × 30.) *Robert M. Pratt.*

Painted in 1858.

Presented by Miss Eugenia C. Pratt, February 5, 1884.

270. Portrait of Nicholas P. Trist, (1800–1874.)
(25 × 30.) *Robert M. Pratt.*

Painted in 1852.

Presented by Miss Eugenia C. Pratt, February 5, 1884.

271. Portrait of Roger Strong, (1762–1836.)
($10 \times 28\frac{1}{2}$.) *John Vanderlyn.*

Presented by his granddaughter, Miss Frances G. Mankin, May 5, 1885.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

272. Portrait of Robert Benson, (1739–1823.) (24×30.) *John Trumbull.*

Painted, 1804, when the subject was in his 65th year.

Bequest of Robert Benson, Jr., May 5, 1885.

273. Portrait of Henry Benson, (1741–1823.) (25×30.) *John Vanderlyn.*

Painted, 1823, when the subject was 82 years of age.

Bequest of Robert Benson, Jr., May 5, 1885.

274. Portrait of John Lawrance, (1750–1810.) (Miniature.) *John Trumbull.*

Judge-Advocate-General, War of the Revolution, Member of Congress, and U. S. Senator from New York, Judge U. S. District Court.

Painted at Philadelphia, 1792.

Presented by J. L. and G. C. McWhorter, January 5, 1886.

275. Portrait of Augustus Schell, (1812–1884.) (22×27.) *Eastman Johnson.*

First Vice President of the Society, 1871, and President, 1872, 1883–1884. Painted, 1885.

Presented by Mrs. Anna Schell, January 5, 1886.

276. Return of the 69th Regiment, N. Y. S. M., from the Seat of War. (140×87.) *Louis Lang.*

This regiment returned to the city of New York, on the morning of the 27th of July, 1861, after three months' service in the South, when it received a popular ovation, which the artist has faithfully depicted. The picture represents the troops turning into Broadway from Battery Place, where they had landed. The faces are mainly studies from life.

Presented by the Artist, October 5, 1886.

277. Portrait of Benjamin H. Field, (1814–1893.) (29×36.) *Daniel Huntington.*

Treasurer of the Society, 1860–1877; Second Vice President, 1878–1884, and President, 1885–1886. Painted, 1875.

Bequest of Mrs. Catharine M. Van Cortlandt Field, February 1, 1887.

278. Portrait of Caroline E. S. Norton, (1808–1877.) (40×50.) *Samuel S. Osgood.*

Painted, 1839.

Presented by Mrs. Samuel S. Osgood, November 1, 1887.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

279. St. Peter's denial of Christ. (65×45.)
Samuel S. Osgood.
Presented by Mrs. Samuel S. Osgood, October 2, 1888.

280. Christ in the Prætorium. (38×50.) *Samuel S. Osgood.*
Presented by Mrs. Samuel S. Osgood, October 2, 1888.

281. Portrait of Daniel Webster, (1782–1852.)
(25×30.) *George P. A. Healy.*
Painted in 1842.
Presented by J. Pierpont Morgan, October 2, 1888.

282. Portrait of Lord Ashburton (Alexander Baring),
(1774–1848.) (25×30.) *George P. A. Healy.*
Painted in 1842.
Presented by J. Pierpont Morgan, October 2, 1888.

283. Portrait of John Hampden Pleasants,
(1797–1846.) (22×26.) Oval.
Founder of the Richmond Whig, and its Editor for twenty-two years. Killed in a duel, February 27, 1846.
Presented by Messrs. A. S. Buford, T. William Pemberton and Thomas Potts, 1889.

284. Portrait of John Alstyne, (1800–1869.)
(33×41.) *Charles L. Elliott.*
Painted in 1866.
Presented by the Heirs of George P. Clapp, March 4, 1890.

285. Portrait of Henry Ten Broeck, (1754–1830.)
(24×30.) *John Paradise.*
Painted in 1814.
Presented by Henry Ten Broeck Gamage, June 2, 1891.

286. Portrait of Capt. John Waddell, (–1762.)
(28×35.)
Presented by Edmond B. Southwick, December 1, 1891.

287. Portrait of Mrs. John Waddell (Anne Kirton),
(1716–1773.) (28×35.)
Presented by Edmond B. Southwick, December 1, 1891.

288. Portrait of Maximilian I., Emperor of Mexico,
(1832–1867.) (36×47.) Oval.
Bequest of Mrs. Parthenia T. Norton, 1892.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

289. Portrait of Carlota, Empress of Mexico. (36×47.) Oval.
Bequest of Mrs. Parthenia T. Norton, 1892.

290. Portrait of John Alsop King, (1816–1900.) (38×45.) *Robert Hinckley.*
President of the Society, 1887–1900.
Painted for the Society, 1892.

291. Portrait of Rear-Admiral Samuel L. Breese, U. S. N., (1794–1870.) (25×30.) *Daniel Huntington.*
Painted in 1872.
Bequest of his widow, Mrs. E. L. Breese, 1892.

292. Portrait of Myron Holley, (1779–1841.) (24×29.)
Presented by his daughter, Miss Sallie Holley, February 2, 1892.

293. Portrait of Col. Zachary Taylor, (1784–1850.) (20×24.)
Presented by Daniel Parish, Jr., April 5, 1892.

294. Mrs. Martha J. Lamb, seated in her library, (1829–1893.) (24×15.)
Author of the History of the City of New York.
Bequest of Mrs. Martha J. Lamb, 1893.

295. Portrait of Sa-go-ye-wat-ha, or Red Jacket. (19×29.) *Robert W. Weir.*
Painted from life in 1828 at New York City.
Presented by Winthrop Chanler, February 7, 1893.

296. Portrait of John De Peyster, 1798. (25×30.) *Charles Wilson Peale.*
Presented by his grandson, Christopher Champlin, June 5, 1894.

297. Portrait of Mrs. John De Peyster (Elizabeth Haring). (1743–1821.) (25×30.) *Charles Wilson Peale.*
Painted in 1798.
Presented by her grandson, Christopher Champlin, June 5, 1894.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

298. Portrait of Mrs. Christopher Champlin, (1749–1823.) (23½×28.)
Presented by her grandson, Christopher Champlin, June 5, 1894.

299. Portrait of Col. Johannes Knickerbacker, (1749–1827.) (21×25.)
Commander of the 14th Albany Regiment in the War of the Revolution. Bequest of his grandson, the Rt. Rev. David B. Knickerbacker, 1895.

300. Portrait of Herman Knickerbacker, (1782–1855.) (22×29.)
Bequest of his son, the Rt. Rev. David B. Knickerbacker, 1895.

301. Portrait of Capt. Daniel Delavan, (1757–1835.) (25×30.) *John Trumbull.*
Captain of Light Horse, War of the Revolution.
Presented by Marinus Willett Dominick, May 7, 1895.

302. Portrait of Commodore James Nicholson, U. S. N., (1737–1804.) (25×30.)
Presented by the Count de Gallatin, June 4, 1895.

303. Portrait of Rev. Alexander McWhorter, D.D., (1734–1807.) Crayon. (8×10.)
Presented by George C. McWhorter, October 1, 1895.

304. Portrait of Mrs. Alexander McWhorter (Mary Cumming). Crayon. (8×10.)
Presented by George C. McWhorter, October 1, 1895.

305. Portrait of Mrs. Alexander N. Macomb (Julia Anna McWhorter). (3×3½.) *Benjamin Trott.*
Miniature on ivory. Presented by George C. McWhorter, October 1, 1895.

306. Portrait of James H. Allen. (2×2½.)
Grandson of Chief Justice Allen of Pennsylvania. Born 1768, died 1778. Miniature on ivory. Presented by George C. McWhorter, October 1, 1895.

307. Portrait of Mrs. George Ogilvie (Ann McWhorter). Crayon. (7½×10.)
Presented by George C. McWhorter, October 1, 1895.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

308. Portrait of John Lawrance, (1750–1810.) (8×9½.)
Presented by George C. McWhorter, October 1, 1895.
See No. 274.

309. Portrait of the Rev. Hooper Cumming. (25×30.) *Henry Inman.*
Bequest of Mrs. Julia C. Van Arsdale Jones, 1896.

310. Portraits of Mrs. Hooper Cumming (Sophie Wright) and daughter Harriet, who married Edward A. Jee. (24×30.) *Rembrandt Peale.*
Bequest of Mrs. Julia C. Van Arsdale Jones, 1896.

311. Portrait of Sir William Johnson, Bart, (1715–1774.) (25×30.)
Copy from the original in the possession of his great-grandson.
Presented by Edward F. de Lancey, October 6, 1896.

312. Portrait of Mrs. Augustus Jay (Anna Maria Bayard), (1670– .) (29½×37.)
Presented by Edward F. de Lancey, October 6, 1896.

313. View in the Swiss Alps, 1845. (36×44.) *A. Castell.*
Presented by Edward F. de Lancey, October 6, 1896.

314. Portrait of David Gelston, (1744–1828.) (27×33½.) *John Wesley Jarvis.*
Presented by his granddaughter, Mrs. Henry R. Winthrop, January 5, 1897.

315. Seaport in Holland. (24½×17½.) *Adam Willaerts.*
Signed and dated 1640.
Presented by Mrs. Susan C. Warren, May 4, 1897.

316. View of the Yosemite Valley, 1865. (71×54.) *Thomas Hill.*
Presented by Charles T. Harbeck, June 1, 1897.

317. Sepia Drawing of Trinity and Grace Churches, New York City. (36×25.) *William Strickland.*
Presented by Daniel Parish, Jr., October 5, 1897.

318. Sepia Drawing of St. Paul's Church, New York City. (36×25.) *William Strickland.*
Presented by Daniel Parish, Jr., October 5, 1897.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

319. Portrait of Eugene Keteltas, (1802–1876.) (25×30.) *William O. Stone.*
Bequest of Henry Keteltas, 1898.

320. Portrait of Eldad Holmes. (27×34.)
First President of the Tradesmen's Bank of New York.
Presented by the Bank, February 6, 1900.

321. Portrait of Preserved Fish, (1766–1846.) (33×42.)
Fourth President of the Tradesmen's Bank of New York.
Presented by the Bank, February 6, 1900.

322. Portrait of Edwin Smith. (28×34.) *Francisco Anelli.*
Presented by Mr. Smith, May 1, 1900.

323. Portrait of George P. Morris, (1802–1864.) (21×24.) *Charles L. Elliott.*
Poet and Journalist.
Presented by Daniel Parish, Jr., November 7, 1900.

324. Portrait of William Kelby, (1841–1898.) (29×36.) *Robert Hinckley.*
Assistant Librarian of the Society, 1857–1893, and Librarian, 1893, until his death, 1898.
Painted for the Society, 1901.

325. Portrait of Brevet Lieutenant-Colonel Henry Keteltas, U. S. A., (1838–1896.) (37×60.) *Marietta Cotton.*
Presented by his sister, Alice Keteltas, June 4, 1901.

326. Portrait of Colonel Peter R. Livingston, (1737–1794.) (28×36.) *William H. Powell.*
Bequest of Mrs. William S. Livingston, 1901.

327. Portrait of William Walton, (1706–1768.) (25×29.)
Presented by Dr. William Walton Verplanck.

328. Portrait of William Walton, (1706–1768.) (40×50.)
Bequest of Theodora M. Storm, 1902.

329. Portrait of Mrs. William Walton (Cornelia Beekman), (1708–1786.) (40×50.)
Bequest of Theodora M. Storm, 1902.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

330. Portrait of The Very Rev. Eugene Augustus Hoffman, D.D., (1829–1902.) (40×60.) *Harry T. See.*

Foreign Corresponding Secretary of the Society, 1896–1900, and President, 1901–1902.

Painted for the Society, 1902.

331. Portrait of Samuel Verplanck Hoffman. (54×36.) *J. Carroll Beckwith.*

President of the Society, 1903–1912.

Painted for the Society, 1909.

332. Portrait of Samuel Verplanck Hoffman. (52×36.) *Rudolph Schmidt.*

President of the Society, 1903–1912.

Presented by the Artist, March 7, 1911.

333. Portrait of Zophar Mills, (1809–1887.) (36×42.) *Frank B. Carpenter.*

Presented by his daughter, Adelaide Mills, November 24, 1902.

334. Portrait of David Grim, (1737–1826.) (28×36.) *Samuel L. Waldo.*

Painted, 1812.

Bequest of Sophie E. Minton, December 2, 1902.

335. Landscape. Sunset. (25×37.) *A. B. Durand.*

The last picture painted by the Artist, 1878, aged 83 years.

Presented by the children of the Artist, through John Durand, April 7, 1903.

336. Study from Nature. (10×14.) *A. B. Durand.*

Made at Hoboken, N. J., before 1834.

Presented by the children of the Artist, through John Durand, April 7, 1903.

337. Study from Nature. (11×14½.) *A. B. Durand.*

Made at Hoboken, N. J., before 1834.

Presented by the children of the Artist, through John Durand, April 7, 1903.

338. Ideal Head. A suggestion from life. (21½×27.) *A. B. Durand.*

Painted, 1836.

Presented by the children of the Artist, through John Durand, April 7, 1903.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

339. Portraits, three children with landscape accessories. (29×37.) *A. B. Durand.*

Painted about 1834.

Presented by the children of the Artist, through John Durand, April 7, 1903.

340. Landscape. Sunday morning. (25×36.) *A. B. Durand.*

Painted, 1839.

Presented by the children of the Artist, through John Durand, April 7, 1903.

341. Il Pappagallo. (24×30.) *A. B. Durand.*

Painted from a model in Rome, 1840.

Presented by the children of the Artist, through John Durand, April 7, 1903.

342. A Dream of Arcadia. Study for original picture. (9×14.) *Thomas Cole.*

Presented by the children of the late Asher B. Durand, through John Durand, April 7, 1903.

343. Portrait of Asher B. Durand, (1796–1886.) (15×19½.) *William Jewett.*

Painted in 1825.

Presented by the children of the late Asher B. Durand, through John Durand, April 7, 1903.

344. Portrait of Philip W. Engs, (1790–1875.) (22×27½.)

Presented by his grandson, Henry A. Bostwick, April 7, 1903.

345. View of New York about 1753. (37½×60.)

Presented, December 6, 1904, by Miss Cornelia LeRoy White in the name of Goldsborough Banyer, late a Fellow of the Society.

346. Sacrifice of Abraham. (37½×40.) *Dutch School.*

Presented by Mrs. Peter Gerard Stuyvesant Ten Broeck, May 2, 1905.

347. Portrait of Peter Stuyvesant, (1592–1672.) (22½×17¾.)

Painted from life.

Director General of New Netherland, 1646–1664.

Presented by his great-great-great-great-grandson, Robert Van Rensselaer Stuyvesant, February 2, 1909.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

348. Portrait of Peter Stuyvesant. (25×30.)
Copy from the original.
Presented by Nicholas William Stuyvesant, January 9, 1829.

349. Portrait of Nicholas William Stuyvesant, (1648–1698.) (25×35.)
Son of Peter Stuyvesant.
Presented by his great-great-great-grandson, Robert Van Rensselaer Stuyvesant, June 6, 1905.

350. Portrait of Gerardus Stuyvesant, (1690–1777.) (25×30.)
Son of Nicholas William Stuyvesant.
Presented by his great-great-grandson, Robert Van Rensselaer Stuyvesant, June 6, 1905.

351. Portrait of Nicholas William Stuyvesant, (1722–1780.) (25×30.)
Son of Gerardus Stuyvesant.
Presented by his great-grandson, Robert Van Rensselaer Stuyvesant, June 6, 1905.

352. Portrait of Petrus Stuyvesant, (1727–1805.) (25×30.) *Gilbert C. Stuart.*
Son of Gerardus Stuyvesant.
Presented by his great-grandson, Robert Van Rensselaer Stuyvesant, June 6, 1905.

353. Portrait of Nicholas William Stuyvesant, (1769–1833.) (25×30.)
Son of Petrus Stuyvesant.
Presented by his grandson, Robert Van Rensselaer Stuyvesant, June 6, 1905.

354. Portrait of Peter Stuyvesant, (1796–1860.) (24×30.)
Son of Nicholas William Stuyvesant.
Presented by his son, Robert Van Rensselaer Stuyvesant, June 6, 1905.

355. View near Fort Montgomery, New York. (21×14.) Water Color. *William G. Wall.*
Presented by Daniel Parish, Jr., July 19, 1905.

356. View of the Highlands looking South from Newburgh Bay. (21×14.) Water Color. *William G. Wall.*
Presented by Daniel Parish, Jr., July 19, 1905.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

357. Portrait of Peter Augustus Jay, (1776–1842.) (27×33.) *Charles F. Saltza.*
From the original by A. B. DURAND.
Second Vice President of the Society, 1823; First Vice President, 1824–1827; President, 1840–1842.
Presented by his daughter, Mrs. Matthew Clarkson, June 6, 1905.

358. View of the Dongan Manor House. (1876.) (19×13.) *J. H. Wright.*
West New Brighton, New York.
Presented by Joseph T. Williamson, October 5, 1905.

359. "The Fight in the Air." (68×49½.) *Sigmund Lachenwitz.*
Presented by Mrs. Fancher Nicoll, May 1, 1906.

360. Portrait of Henry Dexter, (1813–1910.) (40×52.) *Charles A. Whipple.*
Patron. Painted for the Society, 1901.

361. Portrait of Orrando Perry Dexter, (1853–1903.) (24×30.) *Charles A. Whipple.*
Presented by his father, Henry Dexter, July 30, 1906.

362. Portrait of James William Beekman, (1815–1877.) (22×27.) *Walter Satterlee.*
From the original by THOMAS LECLEAR.
Second Vice President of the Society, 1872–1877.
Presented by his sons, Gerard and James William Beekman, December 4, 1906.

363. Portrait of John D. Jaques, M.D., (1772–1839.) (25×30.) *Henry Inman.*
Presented by David Ralph Jaques, February 5, 1907.

364. Portrait of John S. Giles, (1799–1880.) (48×51.) *J. B. Stearns.*
Painted 1858.
Treasurer of the Widows and Orphans Fund, Volunteer Fire Department, New York City.
Presented by his daughter, Mrs. Frances M. Gibson, June 4, 1907.

365. Lake George View of Black Mountain from the Harbor Islands. (60×32.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

366. Sepia Drawing of Primeval Forest. (58×48.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

367. Head of a Roman. (24½×19½.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

368. View at Milton, New York. (23×30.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

369. Portrait of J. W. Casilear, (1811–1893.) (30×25.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

370. Hudson River View of Fishkill Mountains. (32×46.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

371. Portrait of [Nephew of A. B. Durand]. Unfinished. (12×14.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

372. Portrait of Asher B. Durand, (1796–1886.) (30×24.)
Painted by himself.
Presented by his daughter, Mrs. Lucy M. Durand Woodman, November 12, 1907.

373. Landscape—Sunset. (25×34.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

374. Study from Nature—Rocks and Trees. (21×16¾.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

375. Study from Nature—Factory Point, N. H. (18×24.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

372. ASHER B. DURAND.
BY HIMSELF.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

376. View of Chappell Brook—Adirondack Mountains. (28×33.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

377. Portrait—Sister of the Artist. (25¾×20½.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

378. Portrait of Mrs. John Durand. (12×9¾.) *A. B. Durand.*
Mother of the Artist.
First portrait painted by DURAND, 1822.
Presented by her daughter, Mrs. Lucy M. Durand Woodman, November 12, 1907.

379. Portrait—Infant son of the Artist. (20×15¾.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

380. Portrait of a Lady. Unfinished. (14×12.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

381. Portrait of a Lady. Unfinished. (14×12.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

382. Head of a Roman. (29½×24¼.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

383. Head of a Roman. (24½×19¾.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

384. Study from Nature—Trees and Rocks upright. (16½×21.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

385. Trees. Pencil Sketch. (22¾×16¾.) *A. B. Durand.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

386. Ariadne—Enlarged copy for study. (87½×70.) *A. B. Durand.*
From the original of JOHN VANDERLYN.
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

387. Landscape. (30×22½.) *J. W. Casilear.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

388. A Dream of Arcadia. (11½×13¾.) *Thomas Cole.*
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

389. Dutch Singers. (25½×19½.)
Presented by Mrs. Lucy M. Durand Woodman, November 12, 1907.

390. Portrait of George Bruce, (1781–1866.) (29×36.) *Daniel Huntington.*
Bequest of Matilda Wolfe Bruce, 1908.

391. Escape of the Constitution. (25×36.) *Thomas Birch.*
Bequest of Matilda Wolfe Bruce, 1908.

392. Portrait of David Leavitt. (29×36.) *J. B. Flagg.*
Painted, 1872.
Presented by Mrs. James M. Lincoln, January 5, 1908.

393. Portrait of John B. Hall. (25×30.) Oval. *H. Inman.*
Painted, 1839.
Presented by the Misses Helen L. and Evelina S. Hale, January 5, 1908.

394. Portrait of Mrs. John B. Hall. (25×30.) Oval. *H. Inman.*
Presented by the Misses Helen L. and Evelina S. Hale, January 5, 1908.

395. Portrait of Francis A. Hall. (13½×15½.) Oval.
Presented by the Misses Helen L. and Evelina S. Hale, January 5, 1908.

396. Portrait of George Carpenter. (25×30.)
Presented by the Misses Helen L. and Evelina S. Hale, January 5, 1908.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

397. Portrait of Mrs. Maria Carpenter. (25×30.)
Presented by the Misses Helen L. and Evelina S. Hale, January 5, 1908.

398. Original Sepia of New York, 1852. (51×29.)
J. W. Hill.
From which the View of New York in 1855 was engraved by C. Mottram and published by G. W. Smith.
Presented by Daniel Parish, Jr., January 5, 1908.

399. Portrait of a young man—DePeyster Family. (41×50.)
Painted in Flanders and brought to this country by Johannes DePeyster.
Bequest of Catherine Augusta DePeyster, 1908.

400. Portrait of a young lady—DePeyster Family. (41×50.)
Painted in Flanders and brought to this country by Johannes DePeyster.
Bequest of Catherine Augusta DePeyster, 1908.

401. Portrait of a member of the DePeyster Family. (41×50.)
Painted in Flanders and brought to this country by Johannes DePeyster.
Bequest of Catherine Augusta DePeyster, 1908.

402. Portrait of Col. James DePeyster, (1726–1799.)
(46×61.) *Gerard Beekman DePeyster.*
Bequest of Catherine Augusta DePeyster, 1908.

403. Portrait of Abraham DePeyster (1753– .)
(22×27.) *Gerard Beekman DePeyster.*
Son of James DePeyster.
Bequest of Catherine Augusta DePeyster, 1908.

404. Portrait of Mrs. William Axtell. (40×50.)
Daughter of Abraham DePeyster, 1st.
Bequest of Catherine Augusta DePeyster, 1908.

405. Portrait of John Livingston, (1714–1788.)
(25×30.) Son of Philip Livingston, 1st.
Bequest of Catherine Augusta DePeyster, 1908.

406. Portrait of Mrs. John Livingston, (1724– .)
(25×30.) Née Catharine DePeyster.
Bequest of Catherine Augusta DePeyster, 1908.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

407. Portrait of William Axtell DePeyster. (16½×20½.) Oval.
Bequest of Catherine Augusta DePeyster, 1908.

408. Portrait of William Axtell DePeyster. (10×12.) Oval.
Bequest of Catherine Augusta DePeyster, 1908.

409. Portrait of Mrs. William Axtell DePeyster, (1800– .) (10×12.) Oval.
Née Mary Beekman.
Bequest of Catherine Augusta DePeyster, 1908.

410. Portrait of Mrs. William Axtell DePeyster. (8×10.) Oval.
Bequest of Catherine Augusta DePeyster, 1908.

411. Portrait of Stephen Van Cortlandt. (7×8½.)
Bequest of Catherine Augusta DePeyster, 1908.

412. Portrait of Mrs. Stephen Van Cortlandt. (7×8½.)
Née Jane Beekman.
Bequest of Catherine Augusta DePeyster, 1908.

413. Portrait. (Unknown figures.) (26×32.)
Bequest of Catherine Augusta DePeyster, 1908.

414. Portrait of a Navigator. (Unknown.) (26×32.)
Bequest of Catherine Augusta DePeyster, 1908.

415. Portrait of Benjamin West, (1738–1820.) (20×24.) Oval. *Abraham Delanoy, Jr.*
Painted, 1776.
Bequest of Catherine Augusta DePeyster, 1908.

416. Landscape. (2½×3½.)
Bequest of Catherine Augusta DePeyster, 1908.

417. Portrait of Mary DePeyster McKnight, (1832– .) Miniature.
Bequest of Catherine Augusta DePeyster, 1908.

418. Portrait of Elizabeth Van Rensselaer DePeyster. Miniature.
Bequest of Catherine Augusta DePeyster, 1908.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

419. Portrait of Catherine Augusta DePeyster. Miniature.
Founder of the "William Axtell DePeyster and Mary Beekman DePeyster Memorial Fund" of the Society.
Bequest of Catherine Augusta DePeyster, 1908.

420. Portrait of John Divine Jones, (1814–1895.) (52×60.) *Daniel Huntington.*
Founder of the John Divine Jones Fund of the Society.
Presented by Louisa F. J. Thorn, in the name of Mrs. John Divine Jones, February 2, 1909.

421. Common Meadow Vole and Rice Field Mouse. (28×22½.) *J. J. Audubon.*
Presented by Archer Milton Huntington, February 2, 1909.

422. Portrait of John Watts DePeyster, (1821–1908.) (34×48.) *E. S. Jacquin.*
Painted, 1907.
Presented by Mrs. Howard Townsend Martin, April 6, 1909.

423. Portrait of the Lincoln Family. (37×26.) *Frank B. Carpenter.*
Presented by Warren C. Crane, April 6, 1909.

424. View of Donner Lake, California. (120×72.) *Albert Bierstadt.*
Presented by Archer Milton Huntington, October 5, 1909.

425. Portrait of Matthais Bloodgood, (1803–1890.) (23½×20.) Oval.
Presented by the family of Matthais Bloodgood, October 5, 1909.

426. Portrait of Mrs. Matthais Bloodgood (Maria Ackerman). (23½×20.)
Presented by the family of Matthais Bloodgood, October 5, 1909.

427. Portrait of John Lawrance, (1750–1810.) (25½×33.)
Presented by Anna McWhorter Thomas in the name of George C. McWhorter, 1909.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

428. Portrait of John Lawrance, (1750–1810.) (Copy.) (24½×31½.)
Presented by Anna McWhorter Thomas in the name of George C. McWhorter, 1909.

429. Portrait of a Lady. (Unknown.) (26×33½.)
Presented by Anna McWhorter Thomas in the name of George C. McWhorter, 1909.

430. Portrait of John Alsop, (1724–1794.) (26×30.)
Member of the Continental Congress from New York, 1774–1776.
Bequest of Mary Rhinelander King, 1909.

431. Portrait of John Alsop King, (1816–1900.) (20½×25.) *Trumbull.*
Painted about 1830.
Bequest of Mary Rhinelander King, 1909.

432. The Genius of Painting. (29×29.) *Romanelli.*
Bequest of Mary Rhinelander King, 1909.

433. Racing Horse "Eclipse." (30×25.) *E. Troye.*
Painted 1834.
Bequest of Mary Rhinelander King, 1909.

434. Racing Horse "Sir Henry." (30×25.) *E. Troye.*
Painted 1834.
Bequest of Mary Rhinelander King, 1909.

435. Landscape with Figures. (30½×38.) *Pannini.*
Bequest of Mary Rhinelander King, 1909.

436. Little Boys Reaping—Gray and White. (59×24.)
Bequest of Mary Rhinelander King, 1909.

437. Portrait of George Washington, (1732–1799.) (5×4.) *W. Grimaldi.*
Painted for Rufus King.
Bequest of Mary Rhinelander King, 1909.

438. Portrait of Matilda Hoffman, (1791–1809.) (Miniature.)
Bequest of Mary Rhinelander King, 1909.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

439. Portrait of Edward Bement, (1795–1866.) (Miniature.)
Presented by his son, Edward Bement, February 8, 1910.

440. Autumn Woods. (54×84.) *Albert Bierstadt.*
Presented by Mrs. Albert Bierstadt, March 1, 1910.

441. Marine View. (60×94.) *T. Gudin.*
Presented by Mrs. Albert Bierstadt, March 1, 1910.

442. Bowling Green, New York, 1860. (33×48.) *David Johnson.*
Purchased by the Society, 1910.

443. View of Upper New York from the East River. (28×40.)
Presented by Samuel V. Hoffman, May 3, 1910.

444. New York City from Weehawken. (32×23½.) *N. Calyo.*
Presented by Samuel V. Hoffman, May 3, 1910.

445. Fire of 1835. New York as seen from the Bay with Castle William in the Foreground. (20½×30.)
Presented by Samuel V. Hoffman, May 3, 1910.

446. View of New York from the Navy Yard, Brooklyn. (20×29.)
Presented by Samuel V. Hoffman, May 3, 1910.

447. Broadway at Grand Street, looking north, 1852. (21×17.)
Presented by Samuel V. Hoffman, May 3, 1910.

448. Portrait of Morgan Lewis, (1754–1844.) (29×36.) *Charles C. Curran.*
President of the Society, 1832–1835.
From the original by James Herring.
Presented by Maturin Livingston Delafield and John Ross Delafield, June 7, 1910.

449. Portrait of Mrs. Horatio Gates (Elizabeth Phillips). (2¾×2¾.) (Miniature.)
Presented by John Austin Stevens, June 7, 1910.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

450. Castle Garden, New York City, 1845. ($28\frac{1}{2} \times 38\frac{1}{2}$.)
Presented by Samuel V. Hoffman, October 4, 1910.

451. Portrait of Peter Bryant, M.D., ($4\frac{1}{2} \times 3$.) (Miniature.)
Father of William Cullen Bryant.
Presented by Anna Fairchild, November 1, 1910.

452. Portrait of Mrs. Peter Bryant, ($3\frac{1}{2} \times 3\frac{1}{4}$.) (Miniature.)
Mother of William Cullen Bryant.
Presented by Anna Fairchild, November 1, 1910.

453. Cameo Head and Bust of William Cullen Bryant, (1794–1878.) ($1\frac{3}{4} \times 1\frac{1}{2}$.)
Presented by Anna Fairchild, November 1, 1910.

454. Portrait of William Cullen Bryant, (1794–1878.) ($4\frac{1}{4} \times 4\frac{1}{2}$.) (Miniature.)
Painted, 1819.
Foreign Corresponding Secretary of the Society, 1871–1872, and First Vice President, 1873–1878.
Presented by Anna Fairchild, November 1, 1910.

455. Portrait of Mrs. William Cullen Bryant, (1797–1865.) ($2\frac{3}{4} \times 3\frac{1}{4}$.) (Miniature.)
Presented by Anna Fairchild, November 1, 1910.

456. Portrait of Julia S. Bryant. ($3 \times 3\frac{3}{4}$.) (Miniature.)
Daughter of William Cullen Bryant.
Presented by Anna Fairchild, November 1, 1910.

457. Portrait of William Gilliland, (1734–1796.) (25×30.) *Ralph Earle.*
Painted, 1789.
Bequest of Charlotte E. Draper, 1910.

458. Portrait of David Hosack, M.D., (1769–1835.) (30×36.) *Augustus G. Heaton.*
From the original by Thomas Sully.
Corresponding Secretary of the Society, 1814–1816; Second Vice President, 1817; First Vice President, 1818; President, 1820–1827.
Presented by the Artist, November 1, 1910.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

459. Portrait of George Washington, (1732–1799.) (35½×29.) *Rembrandt Peale.*
Bequest of Carolina Phelps Stokes, 1910.

460. Portrait of Martha Washington, (1732–1802.) (35½×29.) *Rembrandt Peale.*
Bequest of Carolina Phelps Stokes, 1910.

461. Portrait of Commodore John H. Graham, (1794–1878.) (29×36.) *William H. Powell.*
Bequest of Cornelia Graham Brett, 1911.

462. Portrait of Mrs. John H. Graham (née Milledoler). (36×29.) *William H. Powell.*
Painted, 1839.
Presented by Mrs. Herman Von Wechlinger Schulte, April 4, 1911.

463. Portrait of Jean Lazare Vaché, (1762–1833.) (Miniature.)
Presented by his great-granddaughter, Isabella Vaché Cox, May 2, 1911.

464. Portrait of Maria Anne Vaché, (1769–1835.) (Miniature), on tortoise shell snuff box.
Presented by her great-granddaughter, Isabella Vaché Cox, May 2, 1911.

465. Portrait of John B. Vaché, (1792–1813.) (Miniature.)
Presented by his grand-niece, Isabella Vaché Cox, May 2, 1911.

466. Portrait of Jedediah Vincent Huntington, (1815–1862.) (25×30.) *Daniel Huntington.*
Presented by his nephew, Charles R. Huntington, November 14, 1911.

467. Portrait of Henry Aaron Burr. (36½×29¼.)
Presented by Mrs. Cornelius H. Van Ness, February 6, 1912.

468. Portrait of Mrs. Henry Aaron Burr. (36½×29½.)
Presented by Mrs. Cornelius H. Van Ness, February 6, 1912.

469. Portrait of Emma Louisa Burr. (37×30.)
Presented by Mrs. Cornelius H. Van Ness, February 6, 1912.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

470. Portrait of Henry Burr. (24½×18½.)
Presented by Mrs. Cornelius H. Van Ness, February 6, 1912.

471. Portrait of Julia Malvina Anderson. (2¾×2½.) *Alex. Anderson.*
Painted, 1820.
Presented by her daughter, Miss Mary E. Halsey, October 1, 1912.

472. Portrait of Franklin Pierce, (1804–1869.) (22×27.)
Fourteenth President of the United States.
Presented by Mrs. Frances M. Gibson, November 12, 1912.

473. Portrait of Benjamin B. Sherman, (1811–1885.) (25×30.) *George Gerhard.*
Painted, 1885.
Treasurer of the Society, 1878–1884.
Presented, May, 1913, by his son, Charles A. Sherman.

474. Landscape. (14×23¼.) *John F. Kensett.*
Bequest of the late Kate Warner, 1914.

475. The Cavalier's Return. (30×28½.) *R. C. Woodville.*
Bequest of the late Kate Warner, 1914.

476. Children in Storm. (35×25.)
Bequest of the late Kate Warner, 1914.

477. Portrait of a Welch Prince. (44×32.)
Bequest of the late Kate Warner, 1914.

478. View of Blackwell's Island, East River. (30×25.) *F. F. Palmer.*
Presented by Daniel Parish, Jr., April 7, 1914.

479. Portrait of William Darlington, M.D., (1782–1863.) (6½×9.) Oval. *Jacob Eichholz.*
Painted at Lancaster, Pa., October, 1810.
Presented by Daniel Parish, Jr., April 7, 1914.

480. Portrait of Charles U. Combes. (14×17.) Water Color. *David E. Cronin.*
Painted, 1891.
Sergeant 1st New York Mounted Rifles.
Presented by Daniel Parish, Jr., April 7, 1914.

NO. SUBJECTS OF PAINTINGS. ARTISTS.

481. Fight Between Union and Confederate Cavalrymen. (11×17.) Water Color. *David E. Cronin.*
Presented by Daniel Parish, Jr., April 7, 1914.

482. Fugitive Slaves in the Dismal Swamp, Va. (17×14.) Water Color. *David E. Cronin.*
Presented by Daniel Parish, Jr., April 7, 1914.

483. Portrait of the Rev. Henry Ward Beecher, (1813–1887.) (24×19.) (Crayon.)
Presented by John H. Johnston, April 7, 1915.

484. Portrait of General Ebenezer Stevens, (1751–1823.) (36×27½.)
Presented from the estate of Byam Kerby Stevens, in accordance with his wishes, April 30, 1915.

485. Surrender of Lord Cornwallis at Yorktown, Va., Oct. 19, 1781. (40½×60.) *Marietta Minnigerode.*
Painted in 1893.
Copied from the original by TRUMBULL.
Presented from the estate of Byam Kerby Stevens, in accordance with his wishes, April 30, 1915.

486. Portrait of Rev. Lazare Bayard. (45½×33.)
Father-in-law of Gov. Peter Stuyvesant.
Bequest of Cora V. R. Catlin, 1915, in the name of her brother, the late N. W. Stuyvesant Catlin, great-great-great-grandson of Governor Stuyvesant.

487. Portrait of Mrs. Lazare Bayard (Judith DeVos.) (45½×33.)
Mother-in-law of Gov. Peter Stuyvesant.
Bequest of Cora V. R. Catlin, 1915, in the name of her brother, the late N. W. Stuyvesant Catlin, great-great-great-grandson of Governor Stuyvesant.

488. Bayard Homestead at Alphen, Holland, with Portraits of Samuel Bayard and Anna Stuyvesant, his wife; sister of Gov. Stuyvesant. (36×47½.)
Bequest of Cora V. R. Catlin, 1915, in the name of her brother, the late N. W. Stuyvesant Catlin, great-great-great-grandson of Governor Stuyvesant.
The above three paintings were brought over by Governor Stuyvesant in 1647.

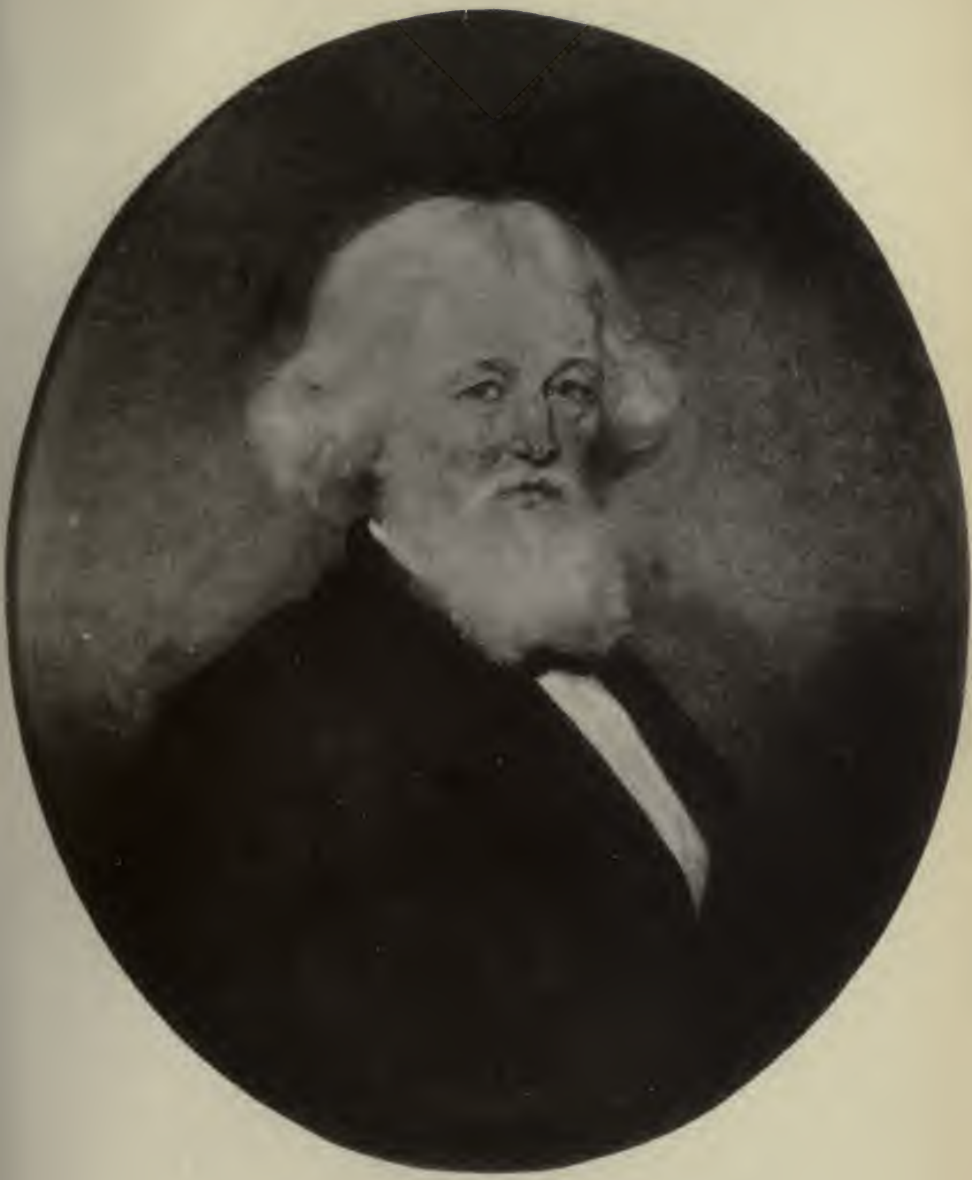
THE BRYAN COLLECTION

THOMAS J. BRYAN

Thomas Jefferson Bryan was the son of Guy Bryan and Martha Matlock, his wife. He was born at "Spring Hill," Philadelphia, Pa., about 1800, and died at sea, May 14, 1870, on board the French steamship "Lafayette," while on his way to New York, four days out from Havre, France.

Mr. Bryan graduated at Harvard University in 1823 and studied law, but he never practiced his profession, as he had an adequate inheritance.

Much of his time was given to foreign travels in forming a valuable collection of paintings. For a time this collection, known as the Bryan Gallery of Christian Art, was displayed on the walls of a spacious room in a house on the corner of Broadway and Thirteenth Street, where an admission fee of twenty-five cents was charged to view the paintings, Mr. Bryan himself being the custodian in charge. He next deposited them in the Cooper Union, and in 1867 he deeded the entire collection to the New York Historical Society, which he catalogued, arranged and added to from time to time until his death in 1870.



198. THOMAS J. BRYAN.
WILLIAM O. STONE
FOUNDER OF THE BRYAN COLLECTION.
PAINTED FOR THE SOCIETY, 1867.

THE BRYAN COLLECTION

BYZANTINE SCHOOL

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-1. Virgin and Child. (15×13.)

The Virgin, clothed in a rich crimson drapery which covers the head, holds the infant CHRIST on her right arm. The child has a gilt globe in his hand. Over his head is seen the date of the picture, MXC. It was brought from the East by the celebrated artist, PAPETI, who was sent to Greece by the French Government.

(*Bryan Collection.*)

B-2. Triptique. (8×20½.)

A very remarkable and elaborate work; and of the highest interest in the history of art.

(*Bryan Collection.*)

ITALIAN SCHOOL

B-3. A Virgin and Child, with four Saints. (77½×39½.)
Guido of Siena.

This picture is in perfect condition, and is from the renowned collection of M. Artaud de Montor, in the account of which it was engraved. It is described in the work of Gault de St. Germain (p. 51).

(*Bryan Collection.*)

B-4. Virgin and Child, with Saints. (17×9.) Oval Top.
Cimabue.

From the De Montor collection—engraved.

(*Bryan Collection.*)

B-5. Knights at a Tournament. (24×24.) Round.
Giotto di Bondone.

The frame is as ancient as the picture itself, of which it forms a part. It bears the arms of the Medici family. From the De Montor collection—engraved.

(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-6. Virgin and Child. (12½×8½.) *Simone Memmi.*

The head of the Virgin presents the same type as that exhibited in the portrait of PETRARCH'S LAURA, painted by MEMMI, which is in the Library of the Vatican. From the De Montor collection—engraved.

(*Bryan Collection.*)

B-7. The Last Judgment. (12½×8½.) *Simone Memmi.*

"CHRIST, with the cruciform halo, and the elliptical aureola, bordered with cherubim, appears in the heavens. Above, two angels, strangely enough colored entirely blue, sound the trumpet; below, the Virgin and ST. JOHN kneel upon the ground, from which rises the cross, on which two angels are looking. On the left, the elect, wearing crowns of gold, mount towards the sky, under the protection of a pitying spirit; on the right, the damned, covered with blood, are delivered to the demons by a minister of divine vengeance. JESUS himself wears a terrible expression. MICHAEL ANGELO is, therefore, not the first to have given him this menacing aspect. The general color of the picture pleases the eye by its extreme fineness: the Virgin and ST. JOHN by the beauty of their types." To this just and graphic description from the pen of M. Michiels, which appeared in the *Gazette de France*, it is needless to add anything more. From the De Montor collection.

(*Bryan Collection.*)

B-8. The Crucifixion. (8×21.) *Taddeo Gaddi.*

From the De Montor collection.

(*Bryan Collection.*)

B-9. St. Jerome, St. Dominic, and St. Francis of Assisi. (15×10.) Oval Top. *Taddeo Gaddi.*

The three Saints stand side by side. There is dignity in the attitudes and the draperies, and harmony in the color of this picture. From the De Montor collection.

(*Bryan Collection.*)

B-10. Two Wings of a Tabernacle. (19×8½.) *Lorenzo il Monaco.*

From the De Montor collection.

(*Bryan Collection.*)

B-11. A Tabernacle. (24×22.) *Giottino.*

From the De Montor collection.

(*Bryan Collection.*)

B-12. St. Anthony. (12×9½.) Triangle. *Giottino.*

From the De Montor collection.

(*Bryan Collection.*)

B-3. A VIRGIN AND CHILD, WITH FOUR SAINTS.
GUIDO OF SIENNA.
(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-13. St. Dominic. (12×9½.) Triangle. *Giottino.*
From the De Montor collection.
(*Bryan Collection.*)

B-14. Crucifixion. (Half of a Triptique.) (14×10.) *Buonamico Buffalmacco.*
From the De Montor collection.
(*Bryan Collection.*)

B-15. A Tabernacle. (21×20.) *Buonamico Buffalmacco.*
From the De Montor collection.
(*Bryan Collection.*)

SCHOOL OF THE TWELFTH CENTURY

B-16. A Tabernacle. (20½×18.)
The carved arabesque work indicates the period of this picture, which has been much injured by the hand of time.
From the De Montor collection.
(*Bryan Collection.*)

ANCIENT VENETIAN SCHOOL

B-17. Virgin adoring the Infant Jesus. (18½×11.)
The Virgin kneels before her Divine Son. Around are angels, and behind her is JOSEPH. Above is a company of angels; and, in the distant sky, one is seen appearing to the shepherds. The infant has a crimson, cruciform aureola. In this rudely-drawn picture the future glory of the Venetian School, its gorgeous color, is plainly indicated.
(*Bryan Collection.*)

B-18. The Birth of John the Baptist. (24×24.) *Uccello.*
From the De Montor collection.
(*Bryan Collection.*)

B-19. Christ in the Garden of Gethsemane. (3½×3½.) *Castagno.*
From the De Montor collection.
(*Bryan Collection.*)

B-20. Triumph of Julius Cæsar. (16×60½.) *Antonio Dello.*
From the De Montor collection.
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-21. The Crucifixion. (15×11.) *Botticelli.*

From the De Montor collection.

(*Bryan Collection.*)

B-22. Adoration of the Infant Christ. (79½×52½.)

Perugino.

[*Macrino d'Alba.*]

The Virgin MARY, ST. JOHN the Baptist, ST. JEROME, ST. JOSEPH, ST. MICHAEL, and the Pope JULIUS II., are kneeling before the divine infant. Three small Angels, also kneeling, carry the nails and the Cross, emblems of the torture which the new-born should suffer. The CHRIST bears a striking resemblance to that of the little JESUS, so much admired, in a painting of the same artist, now placed in the Louvre, after having decorated the gallery of the King of Holland. ST. MICHAEL strikes the beholder by his noble air and his martial type. The head is evidently the portrait of GASTON DE FOIX, the model of the chivalry of the day. ST. JOHN is the lean prophet of the desert, the ascetic, and the eater of locusts and wild honey. At the top of the picture, three Angels play upon different instruments. In the background are seen the Capitol, the image of Roman power, and the vast ruins of the Coliseum. The head of JOSEPH, who stands behind ST. JOHN, must strike the considerate observer by its close resemblance to the type of JOSEPH which we find in the Holy Families of RAPHAEL. In the Cherub who holds the Cross, we also find great similarity to the little Angel who occupies so prominent a position in the famous Madonna of Foglino, from the same divine pencil. From the collection ERRARD. Signed and dated 1509.

(*Bryan Collection.*)

B-23. St. John, Weeping. (20½×16½.) *Leonardo da Vinci.*

For the authenticity of this picture, we have the high authority of Mr. Woodburn.

(*Bryan Collection.*)

B-24. St. John. (13½×10½.) Oval. *Leonardo da Vinci.*

(*Bryan Collection.*)

B-25. The Birth and Resurrection of Christ. (11×19½.) *Raphael.*

In the centre of the upper compartment, CHRIST, draped in red, and bearing the emblematic banner of the Cross, rises from an open tomb. His hand is raised with an expression of command. On each side are two soldiers sleeping, and two starting away in fright. A slender tree also is seen upon each side of the tomb; in the distance is a large hill. In the lower compartment are eight figures, besides the infant CHRIST. Six kneel in a semicircle about the new-born Saviour, who lies in the middle of the foreground. Three of these, on the left, are shepherds. On the right are the Virgin mother and two Angels. Next to MARY sits JOSEPH; and on the extreme left, a fourth shepherd approaches. Two slender trees here also appear

B-5. KNIGHTS AT A TOURNAMENT.
GIOTTO DI BONDONE.
(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

on each side of the composition. In the distance are heavily undulating hills.

Very few Raphaels of this period exist. Those which are in the Vatican and the Louvre, show, in style and handling, an exact similarity to these pictures, which is absolutely conclusive. The donor wishes it to be understood, that, in his opinion, and in that of some of the accomplished and practised experts in Europe, there is not the slightest doubt of the authenticity of these pictures. Only the inexperienced and the uncultivated fail to trace in them the pencil of the divine RAPHAEL.

(*Bryan Collection.*)

B-26. Madonna and Child. (28×21½.) *Copy from Raphael.*

An old and admirably executed copy of the Bridgewater Madonna.

(*Bryan Collection.*)

B-27. Dance of Cupids. (7×10.) *Copy from Raphael.*

Nine Cupids dance in a ring. On the left, one plays upon double pipes; on the right, another sits upon the ground. This copy is very fine, as it may well be, having been made by no less distinguished an artist than SASSOFERRATO himself.

(*Bryan Collection.*)

B-28. St. George, and St. Anthony of Padua. (47×22½.) (*Bryan Collection.*) *Gaudenzio Ferrari.*

B-29. Martyrdom of St. Bartholomew. (17×28.) (*Bryan Collection.*) *Fra Bartolomeo.*

B-30. The Repose in Egypt. (29½×35.) *Giorgione.*

No. B-17 is a specimen of the ancient Venetian style, which should be examined in connection with these productions of the glorious days of that school.

(*Bryan Collection.*)

B-31. Prince of Palermo—in Disguise. (22×17½.) *Giorgione.*

Similar to that in the Royal Gallery of Naples, it is distinguished by the Prince holding a flute, and not a staff, a ring on his finger and an amulet in his fur cap. From the collection of the Marquis Sommariva.

(*Bryan Collection.*)

B-32. A Concert. (31×37½.)

Copy from Giorgione, by Watteau.

Two men and a naked female sit in the open air, diverting themselves with music. Another female figure peers at the group from the shrubbery, which is not in the original, but found only in Watteau's Pastiche, No. B-247.

(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-33. The Repose in Egypt. (32½×41½.) *Titian.*

This composition was repeated many times by TITIAN, and without great variation. This repetition is distinguished by the absence of some figures in the background, and the introduction of a rivulet in the foreground, and a butterfly upon a flower in the right corner. It has twice been found necessary to remove the picture from its canvas: the drapery of the Virgin has suffered somewhat from this and other causes; the other parts of the picture are somewhat injured.

(*Bryan Collection.*)

B-34. Portrait of a Lady. (43×40.) *Style of Titian.*

From the collection of R. W. Meade, of Philadelphia.

(*Bryan Collection.*)

B-35. St. Jerome, in his Study. (39×29.) *School of Titian.*

Probably a copy by ODVARDO FIALETTI, scholar of TINTORETTO. This is a large copy of a print by ALBRECHT DURER. Its color shows it evidently to be of the Venetian School.

(*Bryan Collection.*)

B-36. Virgin and Child. (43×36.) Oval. *School of Titian.*

This picture came from the Gallery of Louis Philippe, and on the back was written "*Dans la Chambre du Prince.*"

(*Bryan Collection.*)

B-37. Portrait of a Presbyter. (20½×16½.) *Tintoretto.*

(*Bryan Collection.*)

B-38. St. Benedict. (91×54.) Oval Top. *Francesco Zucco.*

The Saint is prostrate before an altar, receiving the black stole from the Virgin: the head of the Saint is worthy the palette of Titian. Signed and dated. Found in New York, by the donor.

(*Bryan Collection.*)

B-39. Abraham discarding Hagar and Ishmael. (24½×19½.) *Paul Veronese.*

(*Bryan Collection.*)

B-40. Portrait of Charles, Constable de Bourbon. (23½×19.) *Ludovico Brea.*

From the collection of General D'Espinoy.

(*Bryan Collection.*)

B-18. THE BIRTH OF ST. JOHN THE BAPTIST.
UCCELLO.
(BRYAN COLLECTION)

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B-41. Christ Shown to the Multitude. (45×40.)
Sebastiano del Piombo.

This picture, which is in very fine condition, and the principal figure in which much resembles that in the famous picture of *Christ looking into Hell*, in the Royal Gallery of Madrid, was purchased by the donor in Rome.
(*Bryan Collection.*)

B-42. Virgin and Child, with Angels. (44×34½.)
Andrea del Sarto.
(*Bryan Collection.*)

EARLY FLORENTINE SCHOOL

B-43. Virgin and Child, with St. John. (10×81.)

It will be noticed that gold is used freely in the halos, and upon the draperies, which fall in somewhat stiff but ample and not unpleasing folds. This picture is from the collection of the Abbé GENOUDE, known as the translator of the Bible, by which he accumulated a fortune.
(*Bryan Collection.*)

B-44. Adoration of the Shepherds. (35½×34.)

This picture is from the collection of the Sylvestre family, and was once improperly attributed to RAPHAEL. It bears many of the marks of GAROFALO'S pencil.
(*Bryan Collection.*)

B-45. The Crucifixion. (33×23.) *Andrea Mantegna.*

Mr. Michiels, the distinguished critic employed by the Belgian Government to prepare a history of Flemish Art, says of this work: "The CHRIST has a nobility in his attitude which few painters have been able to give him; the expression of the good robber is also grave and dignified. The whole picture bears the impress of a serene imagination; the coloring is sombre; the attitudes are distinguished by an air of majesty. We feel that the artist had, at the commencement of his career, severely studied the ancients. Two cuirasses, and some of the draperies, are gilded; gold is mingled with the other costumes, in the form of *traits*, designating the folds. We are particular about these details, because they indicate the primitive epoch in which the picture was painted, and the manner in which they passed from the use of gold grounds to the entire abandonment of that metal."

It should be observed that the Jewish type is preserved in the heads of many of the figures, which is the case of the works of very few other masters. It will be observed that there are in this crowded canvas no two pieces of offensive or defensive armor alike. This is worthy of particular remark, as SQUARCIONI, the master of MAN-

NO. SUBJECTS OF PAINTINGS. ARTISTS.

TEGNA, had the largest and most varied collection of ancient arms which existed in his day.

Aside from its intrinsic merit, this picture is of the greatest interest when considered in connection with the *St. Jerome* (B-47) by CORREGGIO, the disciple of MANTEGNA. In the peculiar mode of introducing gold in the lights of that noble painting, we notice an unmistakable similarity to MANTEGNA'S use of the same material in the work before us; thus showing the direct connection between the manner of the two painters.

It is impossible to overrate the historical importance of the juxtaposition of this work of MANTEGNA with that of CORREGGIO. There is afforded in no other gallery, public or private, in the world, a similar opportunity to study the master and scholar side by side in works of unquestionable authenticity and the highest intrinsic merit.

(*Bryan Collection.*)

B-46. Adoration of the Kings. (19×14.) *Andrea Mantegna.*

Found in Venice, 1859.

(*Bryan Collection.*)

B-47. The Virgin and Child, Mary Magdalen, and St. Jerome (known as the St. Jerome). (19×14.) *Correggio.*

Of this sketch M. Michiels remarks, that in it "burns in all its grace the talent of CORREGGIO. Never has the ecstacy of piety, or the fervor of religious affection, been better expressed."

This picture differs from the large one at Parma, in the absence of the emblematic lion which stands in that by the side of ST. JEROME; and also in the color of some of the draperies, particularly in that of the canopy, which in this is striped, while in that it is of one color. In this, too, we find gold used in the halos and in the draperies, which is not the case in the other; a fact which points to the earlier production of this picture, and which also connects it in a remarkable manner with the CRUCIFIXION by MANTEGNA (No. B-45).

There can be no doubt that this picture is the finished sketch for the well-known *St. Jerome*, at Parma. The marked differences already alluded to in minor points, prove incontestably that it could not be the work of a copyist, who would, of course, reproduce his original with all possible fidelity. It is from the collection of Marshal Sebastiani, it having been nailed firmly to the wall in his bed-chamber.

(*Bryan Collection.*)

B-48. Virgin and Child. (34×27.) *Correggio.*

In support of the authenticity of this picture, we have the first authority in England,—that of Mr. Woodburn. The donor thinks it may be SCHIDONE.

(*Bryan Collection.*)

B-22. ADORATION OF THE INFANT CHRIST.
ATTRIBUTED TO PERUGINO
[*MACRINO D'ALBA*]
(BRYAN COLLECTION)

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B-49. Virgin and Child. (10×8.) *Bernardino Luini.*
(*Bryan Collection.*)

B-50. Virgin and Child, with St. John. (32×25½.)
Giulio Romano.

This picture was attributed to CÆSARI DA SESTO, but is now believed by the donor to be by GIULIO ROMANO. It is from the collection of Bishop Luscomb, Paris.
(*Bryan Collection.*)

B-51. Portrait of a Princess of Florence. (52×41½.)
Agnolo Bronzino.
(*Bryan Collection.*)

B-52. Portrait of a Noble Florentine as St. Barbe. (35×30.) *Agnolo Bronzino.*
(*Bryan Collection.*)

B-53. Portrait of a Venetian Lady as Mary Magdalen. (42×30.) *Copy from Palma (Vecchio).*
(*Bryan Collection.*)

B-54. Charity. (9×6½.) *Giuseppe Cesari d'Arpino.*
(*Bryan Collection.*)

B-55. Virgin and Child. (8×6½.) *Annibale Caracci.*
(*Bryan Collection.*)

B-56. St. Joseph holding the Infant Jesus. (8×6½.)
Annibale Caracci.
(*Bryan Collection.*)

B-57. St. Paul borne to Heaven by Angels. (19½×15.) *Domenichino.*

"Three angels bear aloft the interpreter of the divine will: one has the form of infancy, another of youth, the third of adolescence. The minister of our Lord raises his hands to heaven, on which he gazes with an expression of burning hope. How he seeks to discover the first rays of the eternal light! How he longs for the moment in which he shall appear before the Almighty! What enthusiasm animates his countenance! I doubt if the ardor of faith could be better shown. The little angel has those brilliant eyes, and that expressive visage, which this master knew so well how to paint; it is certainly not inferior to those which we admire in the grand salon of the Louvre. The angel of the second age charms the eye by a grace and an easiness of attitude extremely remarkable; upon his countenance burn the veneration and the love with which the Apostle inspires him. The entire group seems

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actually to mount in the air. Mr. Bryan had the good taste to purchase it at the sale of M. Forbin-Janson."

To this just and graphic description, from the pen of M. Michiels, which appeared in the *Gazette de France*, it is needless to add anything more.

This picture was formerly in the gallery of the Cardinal Lambruschini, and afterwards in the collection of M. Forbin-Janson, Director of the Louvre, at whose sale it was purchased by the donor.

(*Bryan Collection.*)

B-58. Christ Crowned with Thorns. (24½×20.) *Guido.*

If not original, it is the best copy ever seen by the donor.

(*Bryan Collection.*)

B-59. Magdalen in a Trance. (46½×36.) *School of Guido.*

This picture is from the collection of Louis Philippe. The head of the Magdalen is evidently a reminiscence of the Niobe discovered at Rome at the epoch of the painter.

(*Bryan Collection.*)

B-60. The Young Bacchus. (33×24.) Oval. *School of Carlo Dolci.*

(*Bryan Collection.*)

B-61. Lucretia. (33×24.) Oval. *School of Carlo Dolci.*

(*Bryan Collection.*)

B-62. Magdalen. (34×28.) Oval. *School of Carlo Dolci.*

(*Bryan Collection.*)

B-63. St. Dorothea. (34×28.) Oval. *School of Carlo Dolci.*

(*Bryan Collection.*)

B-64. Christ disputing with the Doctors. (39×54.) *Gentileschi.*

(*Bryan Collection.*)

B-65. Portrait of Galileo Galilei. (30½×24½.) *Justus Sustermans.*

From the collection of Louis Philippe.

(*Bryan Collection.*)

B-66. Virgin and Child. (18½×15½.) *Sassoferrato.*

Found at Rome.

(*Bryan Collection.*)

B-67. Landscape, with Historical Figures. (48×79.) *Salvator Rosa.*

(*Bryan Collection.*)

B. 45. THE CRUCIFIXION.
ANDREA MANTEGNA
(BRYAN COLLECTION)

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B-68. Landscape. (38½×46.) *School of Salvator Rosa.*
(*Bryan Collection.*)

B-69. Landscape. (24×38.) *School of Salvator Rosa.*
(*Bryan Collection.*)

B-70. Landscape. (24×38.) *School of Salvator Rosa.*
(*Bryan Collection.*)

B-71. Marine View, with Architecture. (34×50½.)
Figures by TIEPOLO. *Canaletto.*
(*Bryan Collection.*)

B-72. Autumn. (18½×24½.)
Purchased of Mr. TERRY, artist, Rome.
(*Bryan Collection.*)

B-73. Philip IV. of Spain. (26×21½.)
Bought at Sienna.
(*Bryan Collection.*)

B-74. Don John of Austria. (26×21½.)
Bought at Sienna.
(*Bryan Collection.*)

B-75. A Theologian Decorated with the Order of the Golden Fleece. (26×21½.)
Bought at Sienna.
(*Bryan Collection.*)

B-76. Portrait. (29×24.)
Bought at Sienna.
(*Bryan Collection.*)

B-77. Portrait. (29×24.)
Bought at Sienna.
(*Bryan Collection.*)

FLEMISH AND DUTCH SCHOOLS

B-78. Landscape. (25½×33.) *Jacobus van Artois.*
From the collection of Marshal Oudinot.
(*Bryan Collection.*)

B-79. Landscape. (12½×17.) *Jan Asselyn.*
(*Bryan Collection.*)

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B-80. Landscape. (19½×15½.) *School of Asselyn.*
(*Bryan Collection.*)

B-81. Marine View. (16½×24.) *Ludolf Bakhuysen.*
(*Bryan Collection.*)

B-82. A large Marine View. (60×54.) *School of Bakhuysen.*
(*Bryan Collection.*)

B-83. Marine View. (24×31.) *School of Bakhuysen.*
(*Bryan Collection.*)

B-84. Winter Scene. (35½×52.) *Jan Beerestraten.*
This is the finest specimen of the Master ever seen by the donor. It graced the collection of Cardinal Fesch.
(*Bryan Collection.*)

B-85. Boors Regaling. (29×24.) *Cornelius Bega.*
(*Bryan Collection.*)

B-86. Landscape. (33×44.) *Dirk van Bergen.*
This is not a remarkable, though it is an authentic, specimen of the Master, and is signed.
(*Bryan Collection.*)

B-87. Italian Scenery, and Figures in Italian Costume. (16×20.) *Nicholas Berghem.*
Dated and signed "BERCHEM," his true signature, and a superb specimen of this Master.
(*Bryan Collection.*)

B-88. Landscape, with Oxen at the Plough. (15×20½.) *Copy of Nicholas Berghem.*
This picture was considered a BERGHEM by the Comte de Turenne, in the catalogue of his collection.
(*Bryan Collection.*)

B-89. Cattle and Herdsmen. (13½×11.) *Nicholas Berghem.*
This little picture, though much injured, is unquestionably authentic.
(*Bryan Collection.*)

B-90. Cattle Market. (29×38½.) *Petrus van Bloemen.*
The ruined buildings near which the cattle are grouped, are the remains of the Palace of the Cæsars, Rome.
(*Bryan Collection.*)

B-101. PORTRAIT OF A JANSENIST.
PHILLIPPE DE CHAMPAGNE.
(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-91. Halt of Soldiers. (29×38½.) *Petrus van Bloemen.*

These two pictures were engraved as the works of DE LAER, by an English engraver, in 1769; an error of names but not of appreciation at that time, when DE LAER was rated with WOUVERMANS.

(*Bryan Collection.*)

B-92. Halt of Cavaliers. (10×11.) *Petrus van Bloemen.*

This is in his Flemish style.

(*Bryan Collection.*)

B-93. Landscape. (18½×24.) *Jan Both.*

(*Bryan Collection.*)

B-94. Landscape. (15×12½.) *Jan Both.*

(*Bryan Collection.*)

B-95. Italian Landscape: Sunrise. (21×27½.) *Jan Both.*

(*Bryan Collection.*)

B-96. Italian Landscape: Sunset. (21×27.) *Jan Both.*

B-95 and B-96 are companion pictures: the spirited figures are by LINGELBACH.

(*Bryan Collection.*)

B-97. Interior of a Tavern. (15½×13.) *Renier Brakenburg.*

It is signed both by BRAKENBURG and JAN STEEN, and bears everywhere marks of the careful assistance of the latter.

(*Bryan Collection.*)

B-98. A Presentation to the Temple. (28×22½.) *Leonard Bramer.*

Signed and dated. Bought from J. Vollmering in New York city. It is as fine as REMBRANDT'S best works. The senior of REMBRANDT, he appears to have led the way for him in his shades.

(*Bryan Collection.*)

B-99. Robber examining Coin by Day-light. (9×6.) *Adrian Brower.*

This Master was much respected by RUBENS.

(*Bryan Collection.*)

B-100. Robber examining Coin by Candle-light. (8×6½.) *Adrian Brower.*

(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-101. Portrait of a Jansenist. (41½×41½.) Round.
Phillippe de Champagne.
This picture is an excellent specimen of the Master. Collection of Mr. VIEN, artist.
(*Bryan Collection.*)

B-102. St. Paul. (20×16.) *Phillippe de Champagne.*
(*Bryan Collection.*)

B-103. Cattle in a Landscape. (15×13½.) *Albert Klomp.*
(*Bryan Collection.*)

B-104. An Equestrian Portrait. (19×16.) *Gonzales Coques.*
The picture gives but a feeble idea of the merit of the painter.
(*Bryan Collection.*)

B-105. Cattle and Figures in a Landscape. (22×26½.) *Albert Cuyp.*
(*Bryan Collection.*)

B-106. Portraits of the Burgomaster d'Eyselyhn of Rotterdam, and his family. (41×59.)
Jacob G. Cuyp.
The landscape is probably not by CUYP.
(*Bryan Collection.*)

B-107. Landscape, with Figures. (24×20½.) *Guillam Dubois.*
The similarity of many parts of this picture to the works of RUYSDAEL is so great, that some dealer, more keen than honest, had placed his signature over that of the actual painter. Upon cleaning the picture, the fictitious signature, of course, disappeared, and that of DUBOIS, with the date, 1652, was brought to light; and hence results the unmerited obscurity of a landscape painter of no mean powers who preceded RUYSDAEL, and whose works are important in the history of art, as showing the origin of that Master's style of treating foliage.
(*Bryan Collection.*)

B-108. Landscape. (15½×21.) *John Renier de Vries.*
(*Bryan Collection.*)

B-109. The Presentation at the Temple. (31×25½.)
Christian W. E. Dietrich.
This is the first picture bought by the donor, in Europe.
(*Bryan Collection.*)

B-110. Abraham discarding Hagar. (28½×24.)
Christian W. E. Dietrich.
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-111. The Crucifixion. (31½×20½.) *Anthony van Dyck.*
(*Bryan Collection.*)

B-112. Portrait of a Lady. (42½×35½.) *Anthony van Dyck.*
This picture belonged to General D'Espinoy's large and famous collection of portraits. It was covered with the dust of time; and the Cupid, which the donor found in perfect preservation, had been painted out by some sacrilegious hand.
(*Bryan Collection.*)

B-113. Portrait of Charles I. (30½×39.) *Anthony van Dyck.*
The monarch is represented on the same canvas in front, profile, and three-quarter view. The object in presenting such a picture was, as the reader will remember, to enable the Italian sculptor, BERNINI, who had not seen Charles, to model a bust.
(*Bryan Collection.*)

B-114. The Artist in his Atelier. (12×15.) *Gerard Douw.*
(*Bryan Collection.*)

B-115. The Continence of Scipio. (52×67.)
Gerbrandt van den Eeckhout.
This is the most celebrated of the Master's compositions, and is cited by Descamps as his *chef d'œuvre*. His pictures having been frequently changed into REMBRANDTS by picture-dealers, this specimen is the finest and purest which the donor has met with.
(*Bryan Collection.*)

B-116. The Crucifixion. (15×14½.) *Jan van Eyck.*
The cross upon which the dead CHRIST is suspended occupies the middle of the composition. On the left, ST. JOHN sustains the fainting Virgin, behind whom kneels the churchman for whom the picture was painted. His name, *Fr(atcr) Aurelius de Emael*, is written in German-text across his figure. Behind him is a weeping female figure; on the left is a group of dignitaries and soldiers. A landscape, in which the towers of a distant city appear, closes the scene. Underneath the left arm of the cross appears the legend, *Vere Filius Dei erat iste*, in Roman characters of the epoch, which ceased to be used after the time when the painting in oil commenced. The forms in the CHRIST are somewhat meagre, but the anatomy is remarkably correct and particular. The expression in the faces of the several figures is marked. Modern art rarely shows us finer expression. The picture is slightly but admirably restored in the left arm of the cross, and a portion of the legend. It is of unquestionable authenticity and the extremest rarity.
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-117. Landscape, with Figures. (22×36.) *Jacques Fouquieres.*
(*Bryan Collection.*)

B-118. Landscape. (26×39½.) *Jan Glauber.*
It is unrivalled by any production of the Master known to the donor, and is worthy of CLAUDE, to whom it has been attributed by some of the most distinguished experts of Europe. The figures are by GERARD DE LAIRESSE.
(*Bryan Collection.*)

B-119. Castle and Seaport. (14×23.) *John van Goyen.*
Bought in New York city.
(*Bryan Collection.*)

B-120. Dogs and Game. (16×21.) *Anthony Griff.*
This little picture is a fair specimen of the Master.
(*Bryan Collection.*)

B-121. The Marriage of St. Catherine. (36×27½.)
Oval Top. *Jan Memling.*
The picture is in remarkably fine condition, and, aside from its intrinsic merit, is important in the history of Art. When purchased by the donor, its beauties were hidden beneath the accumulated blackness of ages; otherwise a private American fortune would have failed to obtain it, as the Director of the National Academy of Brussels, partly suspecting its value, was a competitor for its possession. It was purchased at the sale of the well-known *Collection Quedeville.*
(*Bryan Collection.*)

B-122. The Annunciation. (17×17.)
Copy from Jan Memling.
This picture, as well as the preceding, is from the *Collection Quedeville,* and was supposed, for a long time, by some, to be an original; but a comparison of it with the "Marriage of St. Catherine," just noticed, will soon convince even the least practised eye of the error of this belief.
(*Bryan Collection.*)

B-123. View of an old City on the Rhine.
(18½×25.) *Jan van der Heyden.*
(*Bryan Collection.*)

B-124. Landscape. (25×32½.) *School of Mindert Hobbema.*
(*Bryan Collection.*)

B-116. THE CRUCIFIXION.

JAN VAN EYCK.

(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-125. Landscape. (25½×30.)
Cornelius Huysmans, of Mechlin.

This is the finest easel-picture of this Master known to the donor. One inferior to it in every respect was placed by the side of a HOBBEMA at the exhibition of the British Institution, 1851, and sustained itself.

(*Bryan Collection.*)

B-126. Portrait. (25×20.) *Karl du Jardin.*

Portraits by this Master are very rare.

(*Bryan Collection.*)

B-127. Landscape, with Figures. (24×21.) *Karl du Jardin.*

The signature is in script, *K. du Jardin;* an unusual one for the Master, who almost always signed in Roman letters.

(*Bryan Collection.*)

B-128. Landscape: Cattle and Figures. (14×21.)
Jan Kobell.

Purchased in New York city.

(*Bryan Collection.*)

B-129. Portrait. (48½×39½.) *Sir Peter Lely.*

This is the portrait of a sister to the Duke whose portrait, representing him holding an orange, is in the Louvre, and which was long attributed to VANDYKE; and the donor, with due deference, declares both portraits to be painted by the same artist—Sir PETER LELY. It is from the collection of DROLLING, artist.

(*Bryan Collection.*)

B-130. Portrait. (17×13.) *Nicholas Maas.*

(*Bryan Collection.*)

B-131. Virgin and Child, with Cherubs. (13½×10.)
Oval Top. *Jan de Mabuse.*

(*Bryan Collection.*)

B-132. Virgin and Child. (27½×22.) *Jan de Mabuse.*

This picture in its composition and expression shows the influence of the painter's study in Italy.

(*Bryan Collection.*)

B-133. A Triptique. (28×39½.) *Quintin Matsys.*

Bodily rather than mental suffering is portrayed in this picture by a painter who sought expression alone. His Misers, in the English Queen's collection, is the connecting link between the early and the more modern Flemish art.

(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-134. Boors regaling. (12½×9½.) *Jan Molenaer.*
(*Bryan Collection.*)

B-135. Winter Scene. (31×44½.) *Nicholas Molenaer.*
(*Bryan Collection.*)

B-136. Landscape. (14×18½.) *Frederick Moucheron.*
This picture is signed by the artist.
(*Bryan Collection.*)

B-137. Landscape. (18×21½.) *Frederick Moucheron.*
Bought in New York City.
(*Bryan Collection.*)

B-138. Portrait. (12×11.) *Jan van Neck.*
This picture is from the gallery of Cardinal Fesch, at the sale of which it was purchased,—but not by the donor,—as by NETSCHER, the true signature being covered by the false one of NETSCHER.
(*Bryan Collection.*)

B-139. Landscape by Moonlight. (24½×35.)
Arnold van der Neer.
(*Bryan Collection.*)

B-140. The Interior of a Cathedral. (14×18.) *Peter Neefs.*
The figures are by Franck and the picture is signed by both masters.
(*Bryan Collection.*)

B-141. Portrait of Madame de Montespan.
(19½×15.) *Caspar Netscher.*
The Duchess sits near a small table, playing upon the harp; at her feet sits her son, the Duc de Maine. The artist has intended to represent the lady as St. Cecilia. The anvil, hammers, and balance, introduced into the painter's design, are allusions to the discovery of the musical octave by Pythagoras, and also her sitting upon a celestial globe typical of the music of the spheres.
(*Bryan Collection.*)

B-142. A Carnival Scene. Twelfth Night.
(66½×92.) *Jacob van Oost.*
(*Bryan Collection.*)

B-143. A Lady playing with a Dog. (37×30.)
Jacob van Ochterveldt.
(*Bryan Collection.*)

B-152. PORTRAIT.
PAUL REMBRANDT
(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-144. Portraits of the Painter's Wife and Child. ($11\frac{1}{2}\times10$.) *Adrian van Ostade.*
From the collection of Cardinal Fesch.
(*Bryan Collection.*)

B-145. Head of a Boor. ($5\times4\frac{1}{2}$.) *School of Ostade.*
(*Bryan Collection.*)

B-146. A Dutch School. (13×16.) *Isaac van Ostade.*
From the Da Costa Collection.
(*Bryan Collection.*)

B-147. Landscape, with Figures. ($6\times7\frac{1}{2}$.)
Cornelius Poelemburg.
(*Bryan Collection.*)

B-148. Portrait of Henri IV. ($15\times9\frac{1}{2}$.) *Francis Porbus.*
(*Bryan Collection.*)

B-149. A Nobleman and Lady. (14×11.) *Francis Porbus.*
Leaving a chateau, to promenade in the garden.
(*Bryan Collection.*)

B-150. A Waggoner, Horse, and Greyhound. ($8\times15\frac{1}{2}$.)
School of Paul Potter.
(*Bryan Collection.*)

B-151. Battle-Piece. (20×23.) *Augustus Querfurt.*
The group of Hercules and the Lion standing upon a Pedestal near the middle of the picture will remind one of RUBENS. (No. B-161).
(*Bryan Collection.*)

B-152. Portrait. (27×21.) *Paul Rembrandt.*
This portrait is signed with the R., the early signature of the Master. It was bought at the sale of the celebrated miniature painter SAINT, to whom it belonged, by Mr. Rœhn, the celebrated connoisseur, and was sold by him as REMBRANDT'S to Mr. Jecker, the same who left his important collection of prints to the *Bibliothèque National* at Paris.
(*Bryan Collection.*)

B-153. Tobit and the Angel. (18×13.)
Copy from Paul Rembrandt.
Copied by SCHUERMAN from the original in the Louvre.
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-154. Holy Family. (15×12½.) *Copy from Paul Rembrandt.*
The copy is also by SCHUERMAN, who died in 1847.
(*Bryan Collection.*)

B-155. Portrait of an Abbé. (20×17.)
School of Paul Rembrandt.
(*Bryan Collection.*)

B-156. St. John preaching. (29½×42.) *Theodore Rombouts.*
In a former catalogue this picture was classed among unknown artists. The donor has since discovered it to be by ROMBOUTS. From the collection of General Desport.
(*Bryan Collection.*)

B-157. View of a Windmill on a Canal. (10½×12½.)
Theodore Rombouts.
Signed by the artist. Bought in New York city.
(*Bryan Collection.*)

B-158. St. Catherine. (38½×28½.) *Peter Paul Rubens.*
There are but six pictures of this quality of color by RUBENS, known to the donor. Three are in the Louvre, one is over the painter's tomb, one is the famous *Chapeau de Paille*, and the other is before us. It was brought from a church in the neighborhood of Brussels, by NIEUWENHUYSEN, the elder, and sold to the Count Perregeau.
(*Bryan Collection.*)

B-159. Christ bearing the Cross. (59×24½.)
Peter Paul Rubens.
This picture is especially valuable for historical considerations, as being the only one which RUBENS is known to have painted on cedar panel. It formed one compartment of a triptique in the Cathedral of Antwerp. The centre compartment represented the Flagellation of Christ.
The donor has the authority of Mr. HERIS for the authenticity of this picture, and the locality from which it was stolen.
(*Bryan Collection.*)

B-160. Portrait of a Knight of the Order of the Golden Fleece. (44×33.) *Peter Paul Rubens.*
This picture is from the collection of Louis Philippe, King of the French, and was supposed to be by VANDYKE.
(*Bryan Collection.*)

B-160. PORTRAIT OF A KNIGHT OF THE ORDER OF THE GOLDEN FLEECE.
PETER PAUL RUBENS.
(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-161. Hercules strangling the Nemean Lion. (80×67.) *Peter Paul Rubens.*

Several persons, whose opinions the donor highly respects, have denied the authenticity of this picture; but he thinks that, on a careful examination, its wonderful energy and muscular movement can be attributed to no other hand, no other head, than that of RUBENS. It is the Belvidere Torso—that only acknowledged Master of MICHAEL ANGELO—put into action, and was doubtless painted in Italy. It is known that RUBENS attempted to draw the lion from nature, when he was irritated by his keeper. He made but a hasty sketch.

(*Bryan Collection.*)

B-162. Landscape, with Figures. (12×16½.) *Peter Paul Rubens.*

From an old chateau in Normandy.

(*Bryan Collection.*)

B-163. Ascension of the Virgin. (10×8.) Oval. *Copy from Peter Paul Rubens.*

This copy was made by CORNELIUS POELEMBURG.

(*Bryan Collection.*)

B-164. Group of Christ, St. John, and two Angels. (10×11½.) *Copy from Peter Paul Rubens.*

(*Bryan Collection.*)

B-165. Satyr and Nymphs. (13×18½.) *School of Rubens.*

(*Bryan Collection.*)

B-166. Effect of Candle-light. (40½×31.) *School of Rubens.*

Copied from a well-known etching of RUBENS.

(*Bryan Collection.*)

B-167. Distant View of Haarlem. (19×27½.) *Jacob Ruysdael.*

The figures in the foreground are by VANDEVELDE.

(*Bryan Collection.*)

B-168. Marine View. (30½×43.) *Jacob Ruysdael.*

The figures are by VANDEVELDE.

(*Bryan Collection.*)

B-169. Landscape, with Cattle. (22×17.) *School of Ruysdael.*

(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-170. Landscape. (14×21½.) *Solomon Ruysdael.*
(*Bryan Collection.*)

B-171. Dogs Worrying a Cat. (55×72.) *Francis Snyders.*
The landscape by WILDENS, the cat by OUDRY, by whom it was added, and to whom the picture belonged. From the collection of DROLLING, the artist.
(*Bryan Collection.*)

B-172. Still Life. (44×64.) *Francis Snyders.*
Collection of Marshal Oudinot.
(*Bryan Collection.*)

B-173. Interior: Family Scene. (29×37.) *Jan Steen.*
The patient is the painter's own wife; on the right are the VAN GOYENS, (her father and mother,) and JAN STEEN himself stands on her left, regarding the operation with interest.
This picture, which is superior to the only specimen of the Master in the Louvre, was purchased from the Gallery of the Count De Turenne, the last of the family of the celebrated Marshal.
(*Bryan Collection.*)

B-174. Landscape and Figures. (11½×14½.) *Jan Steen.*
Signed by the artist, and bought in New York city.
(*Bryan Collection.*)

B-175. Incantation Scene. (14½×20.)
David Teniers the Younger.
This picture is unsurpassed by any other of the Master; and if ever equalled, it is only by one in the Gallery of Madrid, representing TENIERS himself, painting the portrait of the Grand Duke Leopold and his family; a picture which makes painters wonder and despair. Collection Sylvestre.
(*Bryan Collection.*)

B-176. Village Fête. (18½×28½.)
David Teniers the Younger.
Collection Marshal Sebastiani.
(*Bryan Collection.*)

B-177. Village Fête. (17½×20.)
David Teniers the Younger.
A picture similar in subject but inferior in treatment to the preceding; probably executed in old age.
(*Bryan Collection.*)

B-182. WILLIAM, PRINCE OF ORANGE, (WILLIAM III.)
GERARD TERBURG.
(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-178. Boors Regaling, and playing at Skittles. (11×14½.) *David Teniers the Younger.*

Collection Duc de Berri.

(*Bryan Collection.*)

B-179. Charles V. leaving the town of Dort. (23×39.) *David Teniers the Younger.*

The Emperor, in full armor, is about to descend the steps of a large building. The Archbishop gives him his blessing. Persons of dignity, in church and state, are grouped on all sides. In the background is the ship in which the Emperor is about to embark. This composition is filled with portraits; among which, in the figure bearing the standard on the extreme right, we recognize that of the Painter himself. Collection D'Espinoy.

(*Bryan Collection.*)

B-180. Parable of the Laborer who received a Penny. (22×17.) *David Teniers the Younger.*

In which is introduced the portrait of RUBENS in his medal chain, also the portraits of REMBRANDT and other artists and two children of TENIERS. From the collection of Louis Philippe.

(*Bryan Collection.*)

B-181. Landscape and Figures. (9½×13½.) *David Teniers the Younger.*

A wonderful effect, and familiarly styled by painters as the "après déjeuner" manner. Bought in New York city.

(*Bryan Collection.*)

B-182. Portrait of William, Prince of Orange, (William III.) (30½×23.) *Gerard Terburg.*

This was supposed to be the portrait cited by Descamp as the one which William insisted that the artist should paint; he being a burgomaster devoted to the Prince's cause. It is signed "G. TERBORCH," the only genuine signature of the Master.

(*Bryan Collection.*)

B-183. Marine View. (25×29.) *William van de Velde.*

(*Bryan Collection.*)

B-184. Marine View. (12½×14.) *William van de Velde.*

From Collection Giroud, Paris.

(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-185. Marine View. ($9\frac{1}{2}\times12\frac{1}{2}$.) *William van de Velde.*

Bought in Philadelphia.

(*Bryan Collection.*)

B-186. Landscape, with Animals. ($9\times11\frac{1}{2}$.)

Adrian van de Velde.

This picture, though small, gives a just idea of the power of the Master, from whose pencil the donor has never seen a feeble work; though ADRIAN may have adorned with his figures the compositions of inferior masters. This picture, together with the small landscape by RUBENS (No. B-162), is from an old chateau in Normandy.

(*Bryan Collection.*)

B-187. Landscape, with Figures. (25×33.)

Abraham Verboom.

So fine a specimen of the Master is rarely to be found. The group of figures, by LINGELBACH, is almost worthy of WOUWERMANS.

(*Bryan Collection.*)

B-188. The Three Graces. ($19\times15\frac{1}{2}$.)

Chevalier van der Werf.

From Hunter's collection, New York.

(*Bryan Collection.*)

B-189. Ruins, with Figures. ($22\times17\frac{1}{2}$.)

Jan Baptist Weeninx.

In the opinion of the donor, this picture, though striking at first, is extremely false in everything, like most others of this painter's works. It is from the collection of Cardinal Fesch.

(*Bryan Collection.*)

B-190. Travellers, by a River-side. (12×16.)

Philip Wouwermans.

This picture has, unfortunately, been much injured in many places; but in the head and shoulders of the white horse may be found a specimen of the Master's style of painting; and the signature is unquestionably genuine.

(*Bryan Collection.*)

B-191. Departure of a Hawking Party of Nobles from a Baronial Castle. ($43\times51\frac{1}{2}$.)

Philip Wouwermans.

The largest picture in size and manner which the donor has seen by this Master. From the Meert collection, sold in New York, Dec., 1865.

(*Bryan Collection.*)

B-199. ST. GEORGE AND THE DRAGON.
ALBERT DURER.
(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-192. The Burning and Sacking of a Town. (21×19.) *Philip Wouwermans.*

If not a copy, it is an early picture of the Master, and though meritorious, gives no idea of the fullness of his powers.

(*Bryan Collection.*)

B-193. Landscape. (8×10½.) *Jan Wynants.*

The equestrians and beggar in the foreground are by BARENT GAAL. It is a fair specimen of the Master. Collection Giroud, Paris.

(*Bryan Collection.*)

B-194. Still Life. (7¾×10¼.) *Henry Martin Rokes.*

It, as well as the "Sorcery Scene," by TENIERS, ornamented the collection of Mons. Sylvestre, whose ancestors have been either artists or connected with art since the year 1490. A noble pedigree. This artist inherited the name of *Zorg* (careful) from his father.

(*Bryan Collection.*)

B-195. Ruins, with Figures. (20×26.) *Flemish School.*

(*Bryan Collection.*)

GERMAN SCHOOL

B-196. Venus and Cupid. (19½×13.) *Lucas Cranach.*

(*Bryan Collection.*)

B-197. Portrait of a Lady. (28×22.) *Lucas Cranach.*

It is from this painter's pencil that we have the only known or recognized portrait of Martin Luther. Collection D'Espinoy.

(*Bryan Collection.*)

B-198. Portrait. (20½×17.) *Balthazar Denner.*

An old Lady, with a silk hood. The marks of age are given with great accuracy and truthfulness.

(*Bryan Collection.*)

B-199. St. George and the Dragon. (16½×13.) *Albert Durer.*

(*Bryan Collection.*)

B-200. Triumph of Christianity. (26½×38.) *School of Durer.*

This picture is from the collection Quedeville.

(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-201. Interior of a Private Chapel. (33½×25.) *Hans Holbein.*

The family of Count Valkeniers are at prayers—the father and the two eldest sons being in armor, ready to depart for war.

From the collection of Joseph M. Meert de Domberg, New York.

(*Bryan Collection.*)

B-202. Portrait of a Professor. (30½×23½.) *Hans Holbein.*

(*Bryan Collection.*)

B-203. The Judgment of Paris. (6½×9.) *Joachim Uytenwael.*

(*Bryan Collection.*)

B-204. Adoration. (43×32.) *Martin Schoen.*

On the right will be seen a Priest, holding a book, and supposed, by General D'Espinoy, from whose collection it came, to be a portrait of Luther, in his youth.

(*Bryan Collection.*)

B-205. Landscape, with Figures. (11½×16½.) *Valkenburg.*

(*Bryan Collection.*)

B-206. Landscape. (13×20.) *Valkenburg.*

These pictures possess great interest, in being historically known as the earliest landscapes painted otherwise than as a mere accessory to some historical, religious, or other subject. Both of them are from the collection Quedeville.

(*Bryan Collection.*)

SPANISH SCHOOL

B-207. Philip IV. of Spain, as David with Goliath's Head. (74½×43.) *Diego Velasquez.*

From the collection of Marshal Sebastiani.

(*Bryan Collection.*)

B-208. Landscape. (37×43½.) *Diego Velasquez.*

Found at Rome. A picture of a similar style—the only one ever seen by the donor—is in the possession of Mr. Madrazo, the Director of the Royal Gallery of Madrid.

(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-209. Portrait of the Infanta Margarita of Spain. (28×24.) *Diego Velasquez.*

From the collection of R. W. Meade, U. S. Consul at Cadiz. 1808.

(*Bryan Collection.*)

B-210. Still Life. (27½×76.) *Diego Velasquez.*

Preparation for an *olla podrida*, from the collection of R. W. Meade.

(*Bryan Collection.*)

B-211. Adoration of the Magi. (42×64½.) *Murillo.*

In the style and color of the three pictures now in the Vatican—a late gift to his Holiness by the Ex-Queen of Spain.

(*Bryan Collection.*)

B-212. Adoration of the Shepherds. (57×80.) *Murillo.*

From the Gallery of Marshal Soult.

(*Bryan Collection.*)

B-213. The Vision of St. Francis. (23½×19.) *Murillo.*

(*Bryan Collection.*)

B-214. St. Joseph. (65½×47.) *Murillo.*

St. Joseph is bearing Christ in his arms, who is looking at the Carpenter's tools. From the collection of R. W. Meade.

(*Bryan Collection.*)

B-215. The Entombment of Christ. (78×92.) *Sebastian Llanos y Valdes.*

From the Gallery of Marshal Soult.

(*Bryan Collection.*)

B-216. Christ borne to the Tomb. (70×50½.) *Spanish School.*

A repetition of a Spanish picture in the Church of St. Pietro, in Montorio, Rome.

(*Bryan Collection.*)

B-217. Portrait of a Queen of Spain. (29×23.) *Spanish School.*

Imitation of VELASQUEZ.

(*Bryan Collection.*)

FRENCH SCHOOL

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-218. The Entombment of Christ. (27×9.)
(*Bryan Collection.*)

B-219. The Resurrection. (27×9.)
(*Bryan Collection.*)

B-220. Head of Christ. (15×11.)

It is upon leather, which was stamped and gilded so as to form around it a strange quadrangular halo, in which *fleur de lis* is prominent. Upon the edge is an inscription, of which only ADORO—REDENTOR, I. H. S., is legible. It is probably not older than the latter part of the fourteenth century, and was, doubtless, an object of adoration to some devout Catholic.

(*Bryan Collection.*)

B-221. Diana of Poictiers, as Judith with the Head of Holofernes. (39×27.) *Martin Freminet.*

The ornaments in gold, and precious stones, are from the compositions of the celebrated BENVENUTO CELLINI, and have been copied by modern jewelers.

(*Bryan Collection.*)

B-222. The Repose in Egypt. (36½×30.) *Nicholas Poussin.*

The attitude of the Virgin is remarkable, not only for its graceful dignity, but for its perfect expression of the fact that she is listening calmly but intently to the narrative which Joseph is evidently relating. The landscape, though not highly finished, is grandly composed; and upon it the twilight of dawn is made to fall with sweet solemnity.

(*Bryan Collection.*)

B-223. The Daughter of Pharaoh about to bathe in the Nile. (25½×29.) *Nicholas Poussin.*

Two attendants are about to disrobe the Princess; a third kneels at her feet with a vase of anointing oil. Before her is a figure emblematic of the river. The group is finely composed, and the forms and attitudes are simple and chaste almost to statuesqueness.

Both these pictures display the knowledge of form, the classical taste, and the color which are characteristic of this Master, recognized as the *Peintre des Gens d'Esprit.* This sketch is in the best manner of POUSSIN, and was formerly in the collection of M. de St. Aubin.

(*Bryan Collection.*)

B-224. Classic Landscape. (29×36½.) *Nicholas Poussin.*
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-225. Diana and her Nymphs bathing. (44½×56.)
Nicholas Poussin.
This is an unfinished sketch.
(*Bryan Collection.*)

B-226. Portrait of Duchesnois, the Flemish Sculptor. (27½×23.) *Nicholas Poussin.*
Duchesnois lived with POUSSIN in Rome. From the collection of Gen. D'Espinoy.
(*Bryan Collection.*)

B-227. Landscape. (9½×7½.) *Guaspre Poussin.*
(*Bryan Collection.*)

B-228. Landscape. (9½×7½.) *Guaspre Poussin.*
(*Bryan Collection.*)

B-229. Grand Landscape: Hagar in the Desert. (37½×50½.) *Guaspre Poussin.*
This picture, which has been engraved, is in the finest manner of the Master. The figures are by PHILIPPE LAURI. It is from the collection of Marshal Sebastiani.
(*Bryan Collection.*)

B-230. Landscape, with Figures. (39½×50½.)
School of Claude Lorraine.
The peasants in the foreground are designed after DOMENICHINO; but the figure who leans against a tree, in the shadow on the left, and plays upon a pipe, is like CLAUDE. CLAUDE was so conscious of the want of merit in his pictures, he used to say that he sold his landscapes and gave away the people in them. Collection of Marshal Sebastiani.
(*Bryan Collection.*)

B-231. A Grand Landscape, Marine View, and Figures, an Ancient Group in marble representing Echo punished. (46×59.)
School of Claude Lorraine.
This picture belonged to M. Forbin-Janson, Director of the Louvre; it was believed by him to be an original.
(*Bryan Collection.*)

B-232. Landscape, with a Sea-View. (14×17.)
School of Claude Lorraine.
(*Bryan Collection.*)

B-233. Landscape. (15½×15½.) Round.
School of Claude Lorraine.
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-234. Portrait of a Lady at her Toilet. ($40\frac{1}{2}\times32\frac{1}{2}$.) Oval. *Pierre Mignard.*
(*Bryan Collection.*)

B-235. Holy Family. (14×12.) *Pierre Mignard.*
(*Bryan Collection.*)

B-236. The dead Christ supported by the Virgin. (18×17.) *Eustache le Sueur.*
From the collection of the Abbé Genoud.
(*Bryan Collection.*)

B-237. Portrait. (19×15.) *Charles le Brun.*
From the Parant Collection.
(*Bryan Collection.*)

B-238. Battle-Piece. (9×19.) *Jacques Courtois.*
(*Bryan Collection.*)

B-239. Battle-Piece. (9×19.) *Jacques Courtois.*
(*Bryan Collection.*)

B-240. Christ in the Wilderness, ministered to by Angels. (36×46.) *Charles de la Fosse.*
This picture was formerly in the collection of Cardinal Fesch. After its arrival in Paris, in the possession of the donor, it was solicited for the Gallery of the Louvre.
(*Bryan Collection.*)

B-241. } Scenes from the Life of St. Charles de
B-242. } Borromeo. ($25\times38\frac{1}{2}$.) *Jean Jouvenet.*
(*Bryan Collection.*)

B-243. Portraits of two Ladies. ($57\times44\frac{1}{2}$.) *Nicholas de Largilliere.*
This picture was also sought from the donor for the Gallery of the Louvre.
(*Bryan Collection.*)

B-244. Portrait of a Marshal of France. ($32\times25\frac{1}{2}$.) Oval. *Hyacinthe Rigaud.*
From the Collection Vien. It is a very fine specimen of the Master. Our own STUART thought the Portraits of RIGAUD'S two sisters, by him, the most natural and true he ever saw.
(*Bryan Collection.*)

B-243. PORTRAITS OF TWO LADIES.
NICHOLAS DE LARGILLIERE
(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-245. Musicians. (18×15.) *Antoine Watteau.*
This picture is evidently cut from a large and important work.
(*Bryan Collection.*)

B-246. A Venetian Fête, or Ball, by day. (25½×31½.) *Antoine Watteau.*
A composition unrivalled for picturesqueness of design and richness of color.
(*Bryan Collection.*)

B-247. Landscape, with Figures. (18×22.) *Antoine Watteau.*
This is but a sketch, in the style of GIORGIONE. (See No. B-32.)
(*Bryan Collection.*)

B-248. Landscape, with Figures. (17½×22.) *Jean Baptiste Pater.*
(*Bryan Collection.*)

B-249. Portrait of the Cardinal de Rochechouart. (53½×39.) *Pompeo Battoni.*
From the Chateau Courcelle, the seat of the Cardinal's family.
(*Bryan Collection.*)

B-250. Head of a Boy. (11½×9.) *Pompeo Battoni.*
(*Bryan Collection.*)

B-251. Still Life. (16×24.) *Jean B. S. Chardin.*
The viands for a *jour maigre* under the rule of the Church.
(*Bryan Collection.*)

B-252. Portrait of Louis XVII., Dauphin. (22½×17½.) *School of Greuze.*
He is represented as seven or eight years old. He wears a blue scarf indicating his rank. From the collection of M. de Mont Louis, a devoted legitimist, who died at a very advanced age, in 1850. It bears much resemblance to the works of CHARDIN.
(*Bryan Collection.*)

B-253. Park of St. Cloud. (13×29.) *Hubert Robert.*
(*Bryan Collection.*)

B-254. Portrait of Dr. Ambroise Paré, the Father of French Surgery. (14½×11.) *Peter Porbus.*
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-255. Italian Scenery, with Figures. (31½×45.)
Joseph Vernet.

Painted by the artist for his friend, Balthazar, the architect, from whose collection it came. It is a fair specimen of the Master.

(*Bryan Collection.*)

B-256. The Bay of Baia, an effect of Moonlight. (14½×25½.) *Joseph Vernet.*
(*Bryan Collection.*)

B-257. A Seaport. (39×53.) *Joseph Vernet.*
(*Bryan Collection.*)

B-258. Landscape, painted for a Snuff-Box. (5×5.) Round. *Joseph Vernet.*
(*Bryan Collection.*)

B-259. Portrait of a Receiver-General. (18½×14.)
(*Bryan Collection.*) *Robert Tourniere.*

B-260. A Nymph of Diana. (42×53.) *Jean Baptiste Greuze.*
(*Bryan Collection.*)

B-261. A Repetition of the L'Aveugle Dupé. (24×19.) *Jean Baptiste Greuze.*
An early production. Bought in New York city.
(*Bryan Collection.*)

B-262. Portrait of the Duc de Choiseul. (24×19½.)
Jean Baptiste Greuze.

From the collection of PARANT, who painted, on porcelain, the heads of the celebrities of France. This head was probably procured for that purpose.

(*Bryan Collection.*)

B-263. Head of a Young Girl. (17×14.) Oval.
(*Bryan Collection.*) *Jean Baptiste Greuze.*

B-264. Virginie. (A study.) (18×15.) *Jean Baptiste Greuze.*
(*Bryan Collection.*)

B-265. Sketch of a Female Head. (18×15.)
Jean Baptiste Greuze.

The celebrated miniature-painter SAINT purchased this sketch at the sale of GREUZE'S own collection after his death.

(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-266. The Sister. (18×15.) *Nicholas Bernard Lepicié.*
(*Bryan Collection.*)

B-267. France Triumphant after the Restoration of Louis XVIII. (54×33½.) *Pierre Paul Prud'hon.*
This picture is the finished sketch of a plafond now at Dijon, the birth-place of the painter. It is from the collection of M. VIEN, artist. It was sought of the donor by the Director of the Louvre, for that Gallery.
(*Bryan Collection.*)

B-268. Napoleon at Charleroi. (13×16.) *Horace Vernet.*
The accessories and the horse are portraits. This little picture ornamented the private study of Louis Philippe.
(*Bryan Collection.*)

B-269. The Duke of Orleans. (21×31.) *Horace Vernet.*
The Duke is giving orders to his groom. He is attended by a negro-page and two greyhounds. In the background are a "cabriolet" and horse. This is a very early picture of the Master. It was rescued from the Chateau and Park de Monceau, on their destruction.
(*Bryan Collection.*)

B-270. Attack repulsed at Constantine, Africa. (18½×15.) *Bellangé.*
Death of Richepanse.
(*Bryan Collection.*)

B-271. Fox-Chase. (14×18.) *J. B. Descamps.*
(*Bryan Collection.*)

B-272. Snipe-Shooting. (14×18.) *J. B. Descamps.*
(*Bryan Collection.*)

B-273. Duck-Shooting. (13×16.) *J. B. Descamps.*
(*Bryan Collection.*)

B-274. Nymphs and Cupids. (9½×12.) *Vallin.*
(*Bryan Collection.*)

B-275. Portrait of a Lady, as a Water-Nymph. (33½×23.) *L. J. Schaal.*
It has been engraved as LA BELLE SOURCE, and is supposed to be the portrait of the wife of a revolutionary character of some note, named Source. From the Collection PARANT.
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-276. A Voluptuary. (22×18.) Oval. *François Boucher.*
(*Bryan Collection.*)

B-277. Winter-Scene. (25×30.) *François Boucher.*
(*Bryan Collection.*)

B-278. Landscape. (9½×12.) *Georges Michel.*
The figures, by SWEBACH, are very spirited.
(*Bryan Collection.*)

B-279. Landscape. (14×18.) *Frederic M. Kruseman.*
(*Bryan Collection.*)

B-280. The Inheritance. (17×21.) *Felix Van der Eycken.*
Painted for the donor.
(*Bryan Collection.*)

B-281. Student Travellers, Regaling at a Hostelry in Flanders. (22×29.) *Felix Van der Eycken.*
Bought in New York city.
(*Bryan Collection.*)

B-282. Landscape, with Sheep. (17½×15.)
Balthasar Ommeganck.
(*Bryan Collection.*)

B-283. Catechism before Marriage, according to Belgian Law, being necessary for State and Matrimonial Security. (37½×48.)
Jean Henri de Coene.
(*Bryan Collection.*)

B-284. Portrait of an Old Man. (9½×7½.) *M. Dykemans.*
(*Bryan Collection.*)

B-285. Portrait of the Artist, (1737–1815.) (36×30.) *John Singleton Copley.*
(*Bryan Collection.*)

B-286. Portrait of Guy Bryan, (1755–1829.) (36½×28.) *Thomas Sully.*
This portrait of the father of the donor of the Bryan Collection was considered by DUNLAP one of the happiest efforts of Mr. SULLY.
(*Bryan Collection.*)

B-285. JOHN SINGLETON COPLEY
BY HIMSELF
(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-287. The Confessional. (35×28.) *William E. West.*

Mr. WEST is well known by his having painted the best portrait of Lord Byron. This picture was a favorite of the late Washington Irving.

(*Bryan Collection.*)

B-288. Landscape. (48½×64.) *George L. Brown.*

This view is from Nature, in the Island of Capri, Vesuvius being seen in the distance.

(*Bryan Collection.*)

B-289. A Midnight Conversation. (25×32.) *William Hogarth.*

Engraved as the frontispiece of Ireland's Hogarth. In Walpole's anecdotes of painters a catalogue is given professing to contain a complete list of all of HOGARTH'S paintings and their then owners. This painting appears in that list, but the owner's name is not given.

(*Bryan Collection.*)

B-290. The Harlot's Progress. (25×31½.) *Copy from William Hogarth.*

This copy is by HORREMANS, of Vienna, and is one of the famous series of the "Harlot's Progress." The copyist has seen fit to make some variations from the print.

(*Bryan Collection.*)

B-291. Portrait. (48×39.) *Sir Joshua Reynolds.*

In his early style.

(*Bryan Collection.*)

B-292. Pallas Appearing to Achilles, after the Death of Patroclus. (17½×14.) *Benjamin West.*

This is a sketch for a large picture.

(*Bryan Collection.*)

B-293. Portrait of Charles Wilson Peale, (1741–1827.) (28×23.) *Benjamin West.*

From the Peale Gallery, Phila., 1854.

(*Bryan Collection.*)

B-294. View of Genesee Falls, New York. (9½×13.) *Count Beaujolais.*

This sketch is quite faithful as a representation of the locality. Its chief interest, however, consists in its having been made by the brother of Louis Philippe, when the two princes were on their visit to this country, after the first French Revolution. Collection Louis Philippe.

(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-295. Landscape. (17½×24.) *Joseph Vollmering.*
(*Bryan Collection.*)

B-296. Winter-Scene. (10½×13½.) *Joseph Vollmering.*
(*Bryan Collection.*)

B-297. Murillo Sketching the Beggar-Boy. (17×21.) *Edwin White.*
(*Bryan Collection.*)

B-298. Family Group. (56×89.) *Charles Wilson Peale.*
This composition contains portraits of the artist and his brothers, St. George and James Peale; his sister, Margaret J. Ramsey; his wife, Rachel Brewer Peale; his cousin, Margaret Durgan; his sister, Elizabeth Digby Peale Polk; his mother, Margaret Peale; his children, Titian R. and Rembrandt Peale; also the old dog Argus, so well known to the frequenters of the Museum. The following inscription is on the picture: "C. W. Peale painted these portraits of his family in 1773—wishing to finish every work he had undertaken—completed this picture in 1809."
From the Peale Gallery, Phila., 1854.
(*Bryan Collection.*)

B-299. Portrait of George Washington, (1732–1799.) (29×24.) *Charles Wilson Peale.*
(*Bryan Collection.*)

B-300. Portrait of John Beale Bordley, (1727–1804.) (23×20.) *Charles Wilson Peale.*
From the Peale Gallery, Phila., 1854.
(*Bryan Collection.*)

B-301. Portrait of Pieter Johan Van Berckel, (1725–1800.) (23×20.) *Charles Wilson Peale.*
Minister Plenipotentiary from the Netherlands to the United States of America, 1782—being the first Minister sent and recognized.
(*Bryan Collection.*)

B-302. Portrait of Gilbert C. Stuart, (1755–1828.) (23×20.) *Charles Wilson and Rembrandt Peale.*
From the Peale Gallery, Phila., 1854.
(*Bryan Collection.*)

B-303. Portrait of George Washington, (1732–1799.) (30½×24½.) *Gilbert C. Stuart.*
(*Bryan Collection.*)

B-293. CHARLES WILSON PEALE.
BENJAMIN WEST.
(BRYAN COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-304. Portrait of John Adams, (1735–1826.)
(20×22½.) *Gilbert C. Stuart.*
(*Bryan Collection.*)

B-305. Portrait of Alexander Hamilton, (1757–1804.)
(30×25½.)
From the American Museum Collection, 1863.
(*Bryan Collection.*)

B-306. Portrait of Thomas Jefferson, (1743–1826.)
(29×24.) *Rembrandt Peale.*
Painted in 1805.
(*Bryan Collection.*)

B-307. Portrait of Dr. Joseph Priestley, (1733–1804.)
(23×20.) *Rembrandt Peale.*
From the Peale Gallery, Phila., 1854.
(*Bryan Collection.*)

B-308. Portrait of Mrs. James Madison, (1772–1849.)
(30×24½.) *Rembrandt Peale.*
From the American Museum Collection, 1863.
(*Bryan Collection.*)

B-309. Portrait of Stephen Decatur, U. S. N.,
(1751–1808.) (28½×23.) *Rembrandt Peale.*
From the Peale Gallery, Phila., 1854.
(*Bryan Collection.*)

B-310. Portrait of Jacob Jones, U. S. N.,
(1768–1850.) (28½×23.) *Rembrandt Peale.*
From the Peale Gallery, Phila., 1854.
(*Bryan Collection.*)

B-311. Portrait of William Bainbridge, U. S. N.,
(1774–1833.) (28½×23.) *Rembrandt Peale.*
From the Peale Gallery, Phila., 1854.
(*Bryan Collection.*)

B-312. Portrait of Oliver H. Perry, U. S. N.,
(1785–1819.) (28½×23.) *Rembrandt Peale.*
From the Peale Gallery, Phila., 1854.
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-313. Portrait of William Handy, M.D. (30×25.) *Edward Savage.*
From the American Museum Collection, 1863.
(*Bryan Collection.*)

B-314. Portrait of the Seneca Chief, Corn Plant, or Ki-on-twog-ky. (30×25.) *F. Bartoli.*
This portrait was painted at New York city, in the year 1796, and is engraved in McKenney's History of the Indian Tribes, Vol. I., page 85.
(*Bryan Collection.*)

B-315. Portrait of Jean Parisot de la Valette. (29×24.)
Grand Master of the Knights of Malta, 1565. A modern copy of this picture is in the Gallery at Versailles.
(*Bryan Collection.*)

B-316. Portrait of Cadwallader D. Colden, (1769–1834.) (35×28½.) *John Wesley Jarvis.*
First Vice President of the Society, 1821.
From the American Museum Collection, 1863.
(*Bryan Collection.*)

B-317. Portrait of William Tilghman, (1756–1827.) (21×17.) *Rembrandt Peale.*
Chief Justice of Pennsylvania.
From the American Museum Collection, 1863.
(*Bryan Collection.*)

B-318. A Presentation at the Temple. (30×38.) *Spanish School.*
(*Bryan Collection.*)

B-319. St. Cecilia. In the Style of Correggio. (47×66.)
(*Bryan Collection.*)

B-320. Fête Champêtre. (30×39½.) *Gonzales de Coques.*
(*Bryan Collection.*)

B-321. Female Head. (18½×14½.) *School of Correggio.*
(*Bryan Collection.*)

B-322. St. Paul restored to Sight. (18½×14½.) *Copy from Domenichino.*
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-323. Adoration of the Shepherds. (16×11½.)
Copy from Spagnoletto.
(*Bryan Collection.*)

B-324. Female Head. (19×15.) *Copy from Greuze.*
Original in the Lichtenstein Gallery.
(*Bryan Collection.*)

B-325. Family Group, of the Artist, Wife and Children. (39×36½.) *Michael Van Musscher.*
(*Bryan Collection.*)

B-326. Æneas and his son Ascanius visiting Dido. (25×21.) *Constantine Netscher.*
(*Bryan Collection.*)

B-327. Portrait of Orelia Doria. (49×29.) *Italian School.*
(*Bryan Collection.*)

B-328. Portrait of Madalena Doria. (49×29.)
Italian School.
(*Bryan Collection.*)

B-329. German Baron and his Family. (21×27½.)
Bartholomew Vander Helst.
(*Bryan Collection.*)

B-330. Virgin and Child. (17×11½.)
(*Bryan Collection.*)

B-331. Christ appearing to the Magdalen. (23×19.)
Fra Bartolomeo.
(*Bryan Collection.*)

B-332. Virgin and Child. (22½×16.) *Bernardo Zenale.*
From the Collection of Du Bluisel, Paris, 1870.
(*Bryan Collection.*)

B-333. Triptique. (18×32.)
(*Bryan Collection.*)

B-334. Landscape, with Figures. (28½×42.)
Adam Pynaker.
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-335. Family Fête. (33×39.) *Jan Steen.*
From the Collection of Comtesse de Vergez, Paris, 1870.
(*Bryan Collection.*)

B-336. Landscape, with Figures. (37×51.)
William de Buytenweg.
(*Bryan Collection.*)

B-337. Bacchanal. (21×32.) *Sebastien Bourdon.*
From the Olmade Collection, Paris, 1868.
(*Bryan Collection.*)

B-338. Landscape, with Figures. (25½×30.)
(*Bryan Collection.*) *Cornelius Huysmans.*

B-339. Landscape. (22×32½.) *Minderhout Hobbema.*
(*Bryan Collection.*)

B-340. The Fortune Teller. (23½×21.) *Antoine Watteau.*
(*Bryan Collection.*)

B-341. Snow Scene. (8×10.) *Philip Wouwermans.*
From the Gaudinot Collection, Paris, 1869.
(*Bryan Collection.*)

B-342. Dutch Interior. (23×21.) *Renier Brakenburg.*
From the Olmade Collection, Paris, 1868.
(*Bryan Collection.*)

B-343. Portrait of Margerethea De Bije. (19×14½.)
Constantine Netscher.
Wife of François Meerman, Recorder of the City of Leyden. She died December 12, 1712.
(*Bryan Collection.*)

B-344. Interior of a Cottage. (14×11.)
(*Bryan Collection.*)

B-345. Portrait of a Dog. (29×42.) *John B. Weenix.*
(*Bryan Collection.*)

B-346. The Artist. (5×4.) *Godfrey Schalcken.*
(*Bryan Collection.*)

B-347. Landscape with Cattle. (16×22.) *Albert Cuyp.*
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-348. Italian Landscape. (18½×25.) *Jan Hackaert.*
(*Bryan Collection.*)

B-349. Still Life. (19½×24.) *J. B. Simeon Chardin.*
(*Bryan Collection.*)

B-350. The Sacrifice. (17½×23.) *Leonard Bramer.*
From the Olmade Collection, Paris, 1868.
(*Bryan Collection.*)

B-351. The Village Fête. (11½×14½.) *Renier Brakenburg.*
(*Bryan Collection.*)

B-352. Flemish Interior. (15½×19½.) *Renier Brakenburg.*
(*Bryan Collection.*)

B-353. Portrait. (25×21¾.) *J. B. Simeon Chardin.*
(*Bryan Collection.*)

B-354. Landscape. (15×22.) *Adam Pynaker.*
(*Bryan Collection.*)

B-355. Pleasure Party. (19×15½.) *Antoine Watteau.*
(*Bryan Collection.*)

B-356. Interior. (15×12.) *Egbert van Hemskerk.*
(*Bryan Collection.*)

B-357. The Virgin and the Infant Jesus crushing the Serpent. (50×23.)
Pietro Berretini da Cortona.
From the Olmade Collection, Paris, 1868.
(*Bryan Collection.*)

B-358. Landscape. (9×12.) *Dutch School.*
From the Olmade Collection, Paris, 1868.
(*Bryan Collection.*)

B-359. Entrance to a Park. (25×19½.)
Isaac Moucheron and John Lingelbach.
(*Bryan Collection.*)

B-360. Marine View. (15½×24.)
(*Bryan Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-361. Portrait. (23×18.) *Francis Hals.*
(*Bryan Collection.*)

B-362. Winter Scene. (14×18½.) *Egbert Vander Poel.*
(*Bryan Collection.*)

B-363. Portrait. (32½×26.) *Mlle. Ledoux.*
(*Bryan Collection.*)

B-364. Landscape. (9½×11.) *Isaac Moucheron.*
(*Bryan Collection.*)

B-365. Portrait of a Gentleman. (18×15.) *Gerard Terburg.*
(*Bryan Collection.*)

B-366. Portrait of a Lady. (18×15.) *Gerard Terburg.*
(*Bryan Collection.*)

B-367. Temptation of St. Anthony. (15×11½.)
Matthew Van Helmont.
From the Olmade Collection, Paris, 1868.
(*Bryan Collection.*)

B-368. The Frozen Canal. (14×21.)
Hendrik Van Avercamp.
From the Olmade Collection, Paris, 1868.
(*Bryan Collection.*)

B-369. Portrait of a Lady. (22×18.)
Thomas Gainsborough.
(*Bryan Collection.*)

B-370. Landscape. (28×24½.) *Adam Pynaker.*
(*Bryan Collection.*)

B-371. The Lovers. (10×8½.)
(*Bryan Collection.*)

B-372. Interior. (9½×13½.) *Adrian Van Ostade.*
(*Bryan Collection.*)

B-373. St. Jerome at Prayer. (15½×12½.)
Lodovico Mazzolino.
(*Bryan Collection.*)

UNIV. OF

NO. SUBJECTS OF PAINTINGS. ARTISTS.

B-374. Family Group. (14×41½.) *Henry Goltzius.*
(*Bryan Collection.*)

B-375. Virgin and Child. (13×9½.)
(*Bryan Collection.*)

B-376. The Flight into Egypt. (12×8½.) Oval Top.
(*Bryan Collection.*)

B-377. Virgin and Child. (7×6.) *Bernard Van Orley.*
(*Bryan Collection.*)

B-378. Scene from "M. de Pourceaugnac." (9×15.)
Antoine Watteau.
From the Collection of Comtesse de Vergez, Paris, 1870.
(*Bryan Collection.*)

B-379. The Fatigues of War. (9×13.) *Antoine Watteau.*
(*Bryan Collection.*)

B-380. The Relaxations of War. (9×13.) *Antoine Watteau.*
(*Bryan Collection.*)

B-381. The Lover's Present. (12×15.) *S. Freudenberger.*
Water-color of a lady receiving a present of a spaniel dog. Signed and dated Paris, 1770.
(*Bryan Collection.*)

The following described Pictures were STOLEN from the BRYAN COLLECTION before it was received by the Society.

Cupid discharging an Arrow. *In the style of Correggio.*

Cupid after the discharge of the Arrow—with finger raised constraining silence.
In the style of Correggio.

Adoration of the Magi. *Leonard Bramer.*

The Virgin, with the infant Christ and Joseph, sits in front of a ruined building. Around them the Magi are grouped in adoration. The distribution of the light in this little picture is truly grand, and the color is rich and harmonious. The influence of Rembrandt is apparent in every touch.

Vision of St. Louis. *Anthony Van Dyck.*

The sainted King starts from a canopied couch to gaze upon the apparition of Pope GREGORY IV., who appears before him, cloud-borne, and surrounded by angels. In the background is a sentinel. This little picture is noble in style and harmonious in color. The action of the figures is remarkably free and vigorous.

A Lace-Worker. *Peter De Hooghe.*

A young woman sits by an open window, with her hands resting upon the cushion on which is her work. The light falls in a broad mass upon one side of her face and figure, while the other is in the half-shadow of reflected light. This little sketch, so unobtrusive in subject and treatment, will impress the close observer with a sense of great power and thorough knowledge—knowledge which is content to know without seeming learned.

Miniature Portrait. *Balthazar Denner.*

An old man, wearing a cap, and a breastplate over a rich doublet. This head is painted with an elaborateness of detail worthy of Gerard Douw, while at the same time it is modelled with a free and learned hand.

(*Collection of General Count Turenne.*)

UNIV. OF
CALIFORNIA

THE DURR COLLECTION

WITH ADDITIONS PURCHASED BY THE

DURR GALLERY FUND

LOUIS DURR

Louis Durr was born in Carlsruhe, Germany, in 1821, and died in New York City, March 31, 1880. His father was the Treasurer of the Duke of Baden-Baden, and was a watchmaker by trade, as well as a dealer in works of art.

Mr. Durr graduated from the Lyceum in his native city, and after visiting Geneva and Paris, came to this country with his brother in 1848 and for a time was connected with Balbach's gold smelting works in Newark, N. J. In 1853–54 he was established at 111 Nassau Street, this city, as a refiner of gold and silver. In 1856 he removed to 51 Ann Street and the following year to 53 Ann Street, where he carried on his business as an assayer and refiner for many years with his brother.

He accumulated a fortune and spent all his spare time studying and collecting works of art. He lived at No. 30 East 4th Street, where he kept his paintings.

He was a member of the Liederkranz Club, then near his home, and became a member of this Society in 1873.

By will Mr. Durr directed that the most meritorious works of art were to be selected from his gallery of paintings and placed by his executors in some public art gallery, to be known as the "Durr Gallery of Paintings," the residue of his paintings to be sold and the proceeds invested for the purchase of suitable additions for the "Durr Gallery of Paintings."

In 1880 the executors of his estate under the terms of his will offered the collection of paintings to The New York Historical Society, and in 1882 they were transferred to the Society, together with the proceeds of the above-mentioned sale, which the Society designated the "Durr Gallery Fund" and from which the Gallery is added to.

UNIV. OF CALIFORNIA

17. BUST OF LOUIS DURR. IN BRONZE.

HENRY BAERER.

FOUNDER OF THE DURR COLLECTION.

PRESENTED BY THE EXECUTORS OF HIS ESTATE.

THE DURR COLLECTION

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-1. St. Ferdinand I., King of Castile, receiving the Code de las Partidas from the Madonna. (65×41½.) *Murillo.*
(*Durr Collection.*)

D-2. The Immaculate Conception. (24×32.) *Murillo.*
From the Emmet Collection.
(*Durr Collection.*)

D-3. Jesus Suffering. (19×24.) *J. A. Escalante.*
Signed. From the Emmet Collection.
(*Durr Collection.*)

D-4. Jesus Victorious. (19×24.) *J. A. Escalante.*
Signed. From the Emmet Collection.
(*Durr Collection.*)

D-5. St. John the Baptist. (41×65½.) *Velasquez.*
From a collection brought from Seville, and purchased by Mr. Francis Tomes.
(*Durr Collection.*)

D-6. Ecce Homo. (50×80.) *Luis Morales.*
From a Catholic church in Mexico, brought to New York about 1855.
(*Durr Collection.*)

D-7. Portrait of a Philosopher. (29×39.) *Spagnoletto.*
Purchased in Philadelphia.
(*Durr Collection.*)

D-8. Adoration of the Shepherds. (45×37.) *Il Bassano.*
Brought from Italy by Mr. W. Metcalfe.
(*Durr Collection.*)

D-9. Martyrdom of St. Sebastian. (21×27.) *Tintoretto.*
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-10. Martyrdom of St. Lawrence. (90×97.) *Titian.*

This painting is signed, and shows evidences of being the first of three of this subject which Titian painted—the second, ordered by King Philip II. of Spain, remains at the Escurial; the third is in the Jesuits' Church at Venice. This composition is esteemed by such authorities as Kugler one of the most important of Titian's works.

From the collection owned by Gideon Nye, jr., who valued this picture at sixteen thousand guineas.

(*Durr Collection.*)

D-11. Portrait. (19×25.)

The following is inscribed in French on the back of the portrait: "Collection of Alix, General-in-Chief of Westphalia.—This precious picture was found in the wagon of a vivandière, named Michau, who was killed at the battle of Marengo. After being in the possession of General Lemarois, it passed into the private cabinet of the Chevalier Denon, Director of the Musée Napoleon."

(*Durr Collection.*)

D-12. Assumption of the Virgin. (19½×40½.) *Piazetta.*

(*Durr Collection.*)

D-13. Italian Palace. (68½×47½.) *Pannini.*

From the Stone Collection.

(*Durr Collection.*)

D-14. Landscape. (28½×23½.) *Salvator Rosa.*

(*Durr Collection.*)

D-15. Arion and Dolphin. (60½×45½.) *Annibale Caracci.*

Signed.

(*Durr Collection.*)

D-16. Christ and the Disciples at Emmaus. (70½×46½.) *Paul Veronese.*

Bought in Philadelphia. The same composition, with slight variations, is in the Dresden Gallery.

(*Durr Collection.*)

D-17. Madonna and Child. (18×22½.) *Fra Bartolomeo.*

(*Durr Collection.*)

D-18. Holy Family. (7×9½.) *School of Correggio.*

(*Durr Collection.*)

D-19. Portrait of Jerome Savonarola. (22½×28½.) *Fra Bartolomeo.*

(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-20. Lucretia. (22×26½.) *Venetian School, 17th Century.*
(*Durr Collection.*)

D-21. Nymphs Disarming Cupids. (14×11.)
Francesco Albano.
(*Durr Collection.*)

D-22. Pieta. (11×15.) *Annibale Caracci.*
(*Durr Collection.*)

D-23. Bacchus and Ariadne. (51×39½.) *Titian.*
This is an old copy. The original is now in the National Gallery, London.
(*Durr Collection.*)

D-24. Palace of the Prince of Orange, in the South of France, with Portrait figures. (44×43.)
Federigo Zuccaro.
(*Durr Collection.*)

D-25. Cattle Piece. (13×13.) *Tempesta.*
(*Durr Collection.*)

D-26. Cattle Piece. (13×13.) *Tempesta.*
(*Durr Collection.*)

D-27. Spanish Lady and Children. (67×85½.) *Velasquez.*
Purchased with Le Brun's Scenes in the Life of Alexander.
(*Durr Collection.*)

D-28–33. Scenes from the Life of Alexander the Great. (75×72.) *Charles Le Brun.*
Le Brun's larger pictures of Nos. D-28, 29, 30, 32 and 33, found in the collection of Louis XIV., are in the Louvre.

D-28. Triumphal Entry of Alexander into Babylon. (72×74½.) *Charles Le Brun.*
(*Durr Collection.*)

D-29. Alexander and Hephestion entering the Tent of Darius. (74×77.) *Charles Le Brun.*
(*Durr Collection.*)

D-30. Defeat of Darius at Arbela. (72×74½.)
Charles Le Brun.
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-31. Alexander cutting the Knot of Gordius. (73×75½.) *Charles Le Brun.*
(*Durr Collection.*)

D-32. Porus brought to Alexander after his Defeat. (72×74½.) *Charles Le Brun.*
(*Durr Collection.*)

D-33. Passage of the Granicus. (72×74½.) *Charles Le Brun.*
(*Durr Collection.*)

D-34. Adoration of the Golden Calf. (70×49.) *Nicholas Poussin.*
Brought from Italy by James Benkard. The subject was a favorite one with Poussin.
(*Durr Collection.*)

D-35. Portrait of a French Gentleman. (32½×42.) *Hyacinthe Rigaud.*
(*Durr Collection.*)

D-36. Odysseus Taking Leave of Penelope. (50×37.) *Claude Lorraine.*
(*Durr Collection.*)

D-37. Evening Landscape. (39×31.) *Gaspar Poussin.*
(*Durr Collection.*)

D-38. Virgin and Child. (23½×36.)
Signed I. G.
(*Durr Collection.*)

D-39. Adoration of the Magi. (25×31½.) *Dutch School, 15th Century.*
(*Durr Collection.*)

D-40. Christ in the Prætorium. *John de Mabuse.*
Signed "IOANNES, MALBODIVS, PINCEB 1527." From the collection of Thomas Jefferson, made at Paris while United States Minister to France. Sold at Boston, July 19, 1833.
(*Durr Collection.*)

D-41. Christ Sinking Under the Cross. (13×18½.) *Copy from Albert Dürer.*
This composition forms one of the series in the Passion, engraved by Dürer on wood.
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-42. Christ with the Tribute Money. (33½×11¾.) *Albert Dürer.*

Signed A. D., dated 1525. The wings of this triptique are ornamented with the head of a Monk and of a Nun.

(*Durr Collection.*)

D-43. The Last Judgment. (31½×43½.) Oval Top. *Lucas Van Leyden.*

(*Durr Collection.*)

D-44. St. Paul Preaching at Athens. (23×30.) *Martin Van Veen Hemskerk.*

(*Durr Collection.*)

D-45. The Holy Night. (36×28.) *Karl du Jardin.*

(*Durr Collection.*)

D-46. Christ Before Caiaphas. (63×43.) *G. Van Herp.*

Signed. This and the two following pictures, forming a series, were brought from Seville by E. Boonen Graves. From the Emmet Collection.

(*Durr Collection.*)

D-47. Christ Bearing the Cross. (63×43.) *G. Van Herp.*

(*Durr Collection.*)

D-48. Christ Crowned with Thorns. (63×43.) *G. Van Herp.*

(*Durr Collection.*)

D-49. Landing of Æneas in Italy. (60×40½.) *Tempesta.*

(*Durr Collection.*)

D-50. The Madonna. (29×36.) *Philip de Champagne.*

Bought by Mr. Durr at Stuttgart.

(*Durr Collection.*)

D-51. The Angel Gabriel. (29×36.) *Philip de Champagne.*

Bought by Mr. Durr at Stuttgart.

(*Durr Collection.*)

D-52. Kitchen Utensils. (11×13.) *Barend Cornelis.*

A Dutch painter, of whose life little is known, but whose manner of handling is praised by Karel Van Mander, the art commentator of the seventeenth century, as being superior to that of his contemporaries. This picture is signed.

(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-53. Halt at a Tavern. (14½×10.) *Peter Bout.*
(*Durr Collection.*)

D-54. Portraits of John Bainbridge, M.D., (1582–1643) and Daughter. (38×50.)
Sir Peter Lely.
Bought at the sale of the collection of Thomas Sully, December 20, 1872.
(*Durr Collection.*)

D-55. Portrait of a Lady. (27×33½.) Oval. *B. Denner.*
Signed and dated 1734.
(*Durr Collection.*)

D-56. Portrait of a Gentleman. (27×33½.) Oval. *B. Denner.*
Signed and dated 1734.
(*Durr Collection.*)

D-57. Miracle of the Loaves and Fishes. (43½×29.)
Andreas Both.
Purchased December, 1865, from the collection of Joseph M. Meert de Domberg.
(*Durr Collection.*)

D-58. Moses Striking the Rock. (43½×29.) *Andreas Both.*
In this picture almost every position of the human body is represented. It is from the collection of Joseph M. Meert de Domberg.
(*Durr Collection.*)

D-59. Still Life. (41×47½.) *Van Westhofen.*
(*Durr Collection.*)

D-60. Portrait of a Gentleman. (15×19.)
(*Durr Collection.*) *School of Van Dyck.*

D-61. Landscape with Spanish Figures. (53½×49½.)
(*Durr Collection.*) *Lucas Vanuden.*

D-62. Landscape, with Cattle. (48×37½.) *John H. Roos.*
This and the following picture were purchased in Bavaria by Mr. Keller.
(*Durr Collection.*)

D-63. Landscape, with Cattle. (48×37½.) *John H. Roos.*
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-64. Crossing the River. (23×16½.) *Solomon Ruysdael.*
(*Durr Collection.*)

D-65. Passage of the Red Sea. (32×25.)
Francis Francken, the Elder.
Brought by Mr. Forbes from Sicily.
(*Durr Collection.*)

D-66. The Crucifixion. (26×20.)
Francis Francken, the Elder.
From the collection of John G. Boker.
(*Durr Collection.*)

D-67. Landscape with Figures. (40×24½.) *D. Hagelstein.*
A pupil of A. Elzheimer, figures by C. Poelemburg.
Signed and dated 1630.
(*Durr Collection.*)

D-68. Game. (47×36½.) *J. B. Weenix.*
(*Durr Collection.*)

D-69. The Riverside. (21×14½.) *Jan Van Hughtenburg.*
(*Durr Collection.*)

D-70. Marine. (22×17½.) *L. Backhuysen.*
(*Durr Collection.*)

D-71. Expulsion of Adam and Eve. (94×69.)
A. Bloemaert.
(*Durr Collection.*)

D-72. Mother and Child. (27½×35.) *Jan Victoor.*
Purchased February, 1870, at the sale of the collection of Thomas Thompson.
(*Durr Collection.*)

D-73. Landscape. (9×11.) *Anthony Waterloo.*
(*Durr Collection.*)

D-74. Reptiles, Birds, and Insects. (29×38½.)
Otho Marcellis.
Signed and dated 1667. From the collection of Gideon Nye, Jr.
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-75. The Flute Player. (41×33.) *Jacob Vanloo.*
Purchased February, 1870, from the collection of Thomas Thompson.
(*Durr Collection.*)

D-76. The Bean King. (36×29.) *John Molenaer.*
Signed.
(*Durr Collection.*)

D-77. The Rhinefall at Schaffhouse. (18½×13½.)
Signed A. K., 1609.
(*Durr Collection.*)

D-78. Moonlight Landscape. (17×15.)
Claude Joseph Vernet.
(*Durr Collection.*)

D-79. Kitchen Utensils. (10×11.) *William Kalf.*
(*Durr Collection.*)

D-80. Portrait of a Lady. (23×30.) *German School.*
(*Durr Collection.*)

D-81. The Music Lesson—Effect of Candle-light. (37½×27½.) *Gerard Honthorst.*
(*Durr Collection.*)

D-82. Portrait of Lucretia Van der Meulen. (28×34½.) *John Van Ravesteyn.*
Signed.
(*Durr Collection.*)

D-83. Sealing the Letter—Effect of Candle-light. (37½×27½.) *Gerard Honthorst.*
(*Durr Collection.*)

D-84. Portrait of a Lady. (23×29.) *John de Baan.*
(*Durr Collection.*)

D-85. Winter Landscape. (22×17½.)
Signed, J. V. E. From the Beckett Collection, Philadelphia.
(*Durr Collection.*)

D-86. Hunters Resting. (14½×17½.) *John Miel.*
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-87. Landscape. (22×19.) *John Wynants.*
From the Beckett Collection, Philadelphia.
(*Durr Collection.*)

D-88. Stag Hunt. (24×19.) *Gerard Van Battem.*
Signed.
(*Durr Collection.*)

D-89. Evening Landscape. (32½×23½.)
Minderhout Hobbema.
Signed. Purchased from Mr. Joseph Vollmering.
(*Durr Collection.*)

D-90. Farm House with Cattle. (34½×22.) *Albert Cuyp.*
(*Durr Collection.*)

D-91. Evening Landscape. (32½×22½.) *A. Verboom.*
Signed.
(*Durr Collection.*)

D-92. The Happy Burgher. (8×9.) *Ary de Voys.*
(*Durr Collection.*)

D-93. Huntsman Feeding his Dogs. (22×15½.)
Cornelius Saftleven.
(*Durr Collection.*)

D-94. Landscape. (21×16.) *Adam Pynaker.*
(*Durr Collection.*)

D-95. Interior of a Dutch Tavern. (21×15.)
Egbert van Hemskerk, the Younger.
(*Durr Collection.*)

D-96. Interior.—Dutch Kitchen. (18½×25.)
Q. Brekelenkam.
Signed.
(*Durr Collection.*)

D-97. Arrival of the Dutch Fleet at Amsterdam.
(26×16½.) *W. van de Velde, the Younger.*
(*Durr Collection.*)

D-98. Women Bathing. (11½×8½.) *Daniel Vertangen.*
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-99. The Flight into Egypt. (4½×5½.)
Dutch School, 16th Century.
(*Durr Collection.*)

D-100. Starting for the Pasture. (21½×17½.)
David Teniers, the Younger.
(*Durr Collection.*)

D-101. Dutch Interior.—Washerwomen. (28×21.)
Henry M. Rokes.
(*Durr Collection.*)

D-102. Interior of a Church. (33×26.)
Anthony de Lorme.
A Dutch painter of architecture, about 1660. Figures by A. VAN DE VELDE. The picture is signed. From the Emmet Collection.
(*Durr Collection.*)

D-103. Combat of Cavalry. (33½×20½.) *Rembrandt.*
From the collection of Gideon Nye, Jr. Signed.
(*Durr Collection.*)

D-104. The Deluge. (9×7.) *Daniel Vertangen.*
From the Beckett Collection, Philadelphia.
(*Durr Collection.*)

D-105. Tavern Interior. (12×8½.) *Isaac Van Ostade.*
(*Durr Collection.*)

D-106–110. Allegorical Representation of the Five Senses. (12×8.) *Adrian Van Ostade.*
From the Beckett Collection, Philadelphia. The subject was a favorite one with the artist. A repetition of No. D-106 will be found in No. B-372 of this catalogue.

D-106. Sight. *Adrian Van Ostade.*
(*Durr Collection.*)

D-107. Hearing. *Adrian Van Ostade.*
(*Durr Collection.*)

D-108. Taste. *Adrian Van Ostade.*
(*Durr Collection.*)

D-109. Touch. *Adrian Van Ostade.*
(*Durr Collection.*)

D-110. Smell. *Adrian Van Ostade.*
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-111. Mars and Venus. (19×14.) *J. Rottenhamer.*
The background is painted by JOHN BRUEGHEL. This painting has been engraved by J. D. Herz.
(*Durr Collection.*)

D-112. Entombment of Christ. (36×28½.) *Rubens.*
Old copy. Original in the Vienna Gallery. From the Thompson Collection, February, 1870.
(*Durr Collection.*)

D-113. Hunting Party. (41×28½.) *Simon van der Does.*
(*Durr Collection.*)

D-114. Frederick I., Emperor of Germany, surnamed "Barbarossa." (19×36½.)
Lucas Cranach.
(*Durr Collection.*)

D-115. Vegetable Vender. (24½×18.) *John Doncker.*
Signed, J. DONCK, 1630.
(*Durr Collection.*)

D-116. Tavern Scene. (23×19½.)
John Horremans, the Elder.
(*Durr Collection.*)

D-117. Tavern Scene. (23×19½.)
John Horremans, the Elder.
(*Durr Collection.*)

D-118. Italian Landscape. (22×15.) *J. F. van Bloemen.*
(*Durr Collection.*)

D-119. Birds and Fish. (22×16½.) *Albert Flamen.*
(*Durr Collection.*)

D-120. Storm at Sea. (29½×19.) *Bonaventura Peters.*
(*Durr Collection.*)

D-121. A Dutch Interior—Beggars Carousing. (27½×21.) *Adrian Brower.*
Signed. From the collection of Joseph M. Meert de Domberg.
(*Durr Collection.*)

D-122. Seaport. (25½×20½.) *L. Backhuysen.*
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-123. A Sea Fight. (28×21.) *John Lingelbach.*
(*Durr Collection.*)

D-124. Rendezvous of Smugglers. (25×20.)
John van Geel.
(*Durr Collection.*)

D-125. Tavern Interior. (16½×20.) *Peter Verelst.*
(*Durr Collection.*)

D-126. Burning of a Cottage at Night. (15×16½.)
Egbert vander Poel.
(*Durr Collection.*)

D-127. Burning of a Cottage at Night. (19×14½.)
Egbert vander Poel.
(*Durr Collection.*)

D-128. Landscape with Figures and Cattle.
(22×15.) *Nicholas Berghem.*
(*Durr Collection.*)

D-129. Fruit Piece. (21×15½.) *Albert Cuyp.*
(*Durr Collection.*)

D-130. Dutch Windmill. (16×13½.) *John vander Meer.*
Signed and dated 1693. From the Stone Collection.
(*Durr Collection.*)

D-131. Card Players. (17½×13½.) *Leonard de France.*
From the Beckett Collection, Philadelphia.
(*Durr Collection.*)

D-132. Landscape with Cattle. (15½×11½.)
Karl du Jardin.
(*Durr Collection.*)

D-133. Flowers. (28×33.) *Simon Verelst.*
(*Durr Collection.*)

D-134. Playing the Bagpipe. (8×9½.) *John Tilius.*
(*Durr Collection.*)

D-135. Landscape with Figures. (14×12.)
Philip Wouwermans.
From the Beckett Collection, Philadelphia.
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-136. The Pedler. (8×9½.)
From the Beckett Collection, Philadelphia.
(*Durr Collection.*)

D-137. Chateau and Park. (12×9½.) *John vander Heyden.*
(*Durr Collection.*)

D-138. Samson and Delilah. (33½×25.) *Van Dyck.*
The finished picture of this sketch is in the Belvidere Gallery, Vienna.
(*Durr Collection.*)

D-139. Historical Subject. (40×34.) *G. van den Eckhout.*
Signed, "Is. Isaacksen, Invent. G. v. Eckhout, pingsit. A.D. 1670."
(*Durr Collection.*)

D-140. Interior of a Church. (20×23.) *Emanuel de Witt.*
(*Durr Collection.*)

D-141. Dutch Interior—Effect of Candle-light.
(28½×22.) *David Ryckaert.*
(*Durr Collection.*)

D-142. The Magi Going to Bethlehem. (41½×30½.)
Leonard Bramer.
(*Durr Collection.*)

D-143. Musical Party. (10½×11.) *Matthew Van Helmont.*
Signed.
(*Durr Collection.*)

D-144. Farm-yard—Peasants Playing Cards.
(22×18.) *Karl du Jardin.*
Signed, and dated 1667.
(*Durr Collection.*)

D-145. Landscape. (31×26.) *John Wynants.*
Signed.
(*Durr Collection.*)

D-146. Landscape with Sheep and Figures.
(24×18.) *P. B. Ommeganck.*
(*Durr Collection.*)

D-147. The Pasture-field. (19×14½.) *Jan Kobell.*
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-148. Kitchen Interior. (9½×12.) *H. Van Hove.*
(*Durr Collection.*)

D-149. Family Group. (14×18.) *F. G. Waldmüller.*
(*Durr Collection.*)

D-150. View on the Moselle River. (18×15½.)
Barend C. Koekkoek.
(*Durr Collection.*)

D-151. Halt at the Tavern. (24×19.) *Baron Henry Leys.*
(*Durr Collection.*)

D-152. Wayside Hospitality. (9½×7½.) *Fritz Franz.*
(*Durr Collection.*)

D-153. Evening Landscape—Sunset. (17×11.)
(*Durr Collection.*)

D-154. Germania. (108×90.) *Christian Köhler.*
The struggle of the German people in the year 1848 gave rise to this allegorical composition. Germania, the Goddess of Germany, awakened from her slumber on a bear's skin by Justice and Liberty, seizes the national crown and sword, and drives away the demons of Despotism and Discord. This picture was finished in 1849, when it was purchased by Mr. John G. Boker, and brought by him to New York, where for many years it was exhibited in the Düsseldorf Gallery.
(*Durr Collection.*)

D-155. The Wood Road. (34×28.) *P. Barbiers.*
Signed.
(*Durr Collection.*)

D-156. The Lute Player. (25×30.) *Gilbert Stewart Newton.*
(*Durr Collection.*)

D-157. Group of Fishermen on the Seashore.
(60×43½.) *Albert Cuyp.*
Signed.
(*Durr Collection.*)

D-158. The Three Marys. (27×36.) *Bernardino Luini.*
(*Durr Collection.*)

D-159. Shandaken Range, Kingston, N. Y.
(16¼×21½.) *A. B. Durand.*
(*Durr Collection.*)

D-158. THE THREE MARYS.
BERNARDINO LUINI.
(DURR COLLECTION)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-160. Trees by the Brookside, Kingston, N. Y. (16½×21.) *A. B. Durand.*
(*Durr Collection.*)

D-161. Study at Marbletown, N. Y. (16¾×21.) *A. B. Durand.*
(*Durr Collection.*)

D-162. Group of Trees. (17½×23¼.) *A. B. Durand.*
(*Durr Collection.*)

D-163. Pool in the Catskills. (17×23.) *Josephine Walters.*
(*Durr Collection.*)

D-164. The Parting Guests, 1775. (36×22.) *Woodsworth Thompson.*
(*Durr Collection.*)

D-165. Portrait of Matthew L. Davis, (1766–1850.) (6×5.) Oval. (Miniature.)
(*Durr Collection.*)

D-166. Portrait of Benjamin Franklin, (1706–1790.) (23×28½.) Oval. *Joseph S. Duplessis.*
Painted, in Paris, about 1784.
(*Durr Collection.*)

D-167. Summer in the Land of the Midnight Sun. (42×72.) *William Bradford.*
(*Durr Collection.*)

D-168. Portrait of Asher B. Durand, (1796–1886.) (20½×26.) Painted in 1825. *John Trumbull.*
(*Durr Collection.*)

D-169. Portrait of William S. Mount, (1807–1868.) (20×26.) *Frank B. Carpenter.*
From the original by ELLIOTT.
(*Durr Collection.*)

D-170. The Palisades, New Jersey. (21×14.) Water Color. *William G. Wall.*
(*Durr Collection.*)

D-171. View near Fishkill, New York. (21×14.) Water Color. *William G. Wall.*
(*Durr Collection.*)

NO. SUBJECTS OF PAINTINGS. ARTISTS.

D-172. Portrait of Samuel F. B. Morse, (1791–1872.) (32×26.) Crayon.
(*Durr Collection, 1905.*)

D-173. Portrait of Alexander Anderson, M.D., (1775–1870.) (17×21.)
(*Durr Collection, 1907.*)

D-174. Portrait of Mrs. Alexander Hamilton, (1757–1854.) (14¾×12¾.) Crayon.
Eastman Johnson.
From life, in the Capitol at Washington, March, 1846.
(*Durr Collection, 1907.*)

D-175. Tontine Coffee House. (1800.) (65×43.)
Francis Guy.
Northwest corner Wall and Water Streets, New York City.
(*Durr Gallery, 1907.*)

D-176. Portrait of James Riker, (1822–1889.) (14×11.) *Emil Kosa.*
From a photograph.
(*Durr Gallery Fund, 1911.*)

D-177. Portrait of Solomon Kip. (6×3¾.) Oval.
(*Durr Gallery Fund, 1912.*)

D-178. Portrait of Gen. Pierre Van Cortlandt, (1762–1848.) (30×25.) *Wm. Collins.*
(*Durr Gallery Fund, 1913.*)

D-179. Portrait of William C. Bouck, (1786–1859.) (21×17.) *Charles L. Elliott.*
Painted, 1847.
Governor of New York, 1843–1845.
(*Durr Gallery Fund, 1913.*)

D-180. Portrait of Caleb Heathcote, (1665–1721.) (31½×26¼.)
(*Durr Gallery Fund, 1913.*)

D-181. Portrait of Hamilton Fish, (1808–1893.) (35×30.) *Augustus G. Heaton.*
From the original by Daniel Huntington.
President of the Society, 1867–1869; Vice President, 1881–1888.
(*Durr Gallery Fund, 1914.*)

CATALOGUE

OF THE

PETER MARIÉ COLLECTION OF MINIATURES

PRESENTED TO

THE NEW YORK HISTORICAL SOCIETY

MARCH 25TH, 1905

BY THE RESIDUARY LEGATEES UNDER

THE WILL OF THE LATE PETER MARIÉ

PETER MARIÉ COLLECTION OF MINIATURES

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
1.	Adams, Maude.	
2.	Alexandre, Mrs. John E.	*J. C. Coope, 1901.*
3.	Allen, Mrs. William.	*Carl Weidner.*
4.	Amory, Mrs. Frances.	*Paillet, 1892.*
	Anderson, Mary Houstoun. See Allen, Mrs. William.	
	Anderson, Mary. See Navarro, Mrs. Antonio F. de.	
5.	Andréi, Madame Harriet de Bermingham.	*Paillet, 1892.*
6.	Annesly, Lady.	
	Anthony, Rose. See Post, Mrs. William.	
	Appleton, May. See Hoyt, Mrs. Gerald L.	
	Appleton, Caroline. See Bonaparte, Mrs. Jerome.	
7.	Arnaud, Gen. Joseph Louis (Grandfather of Mr. Marié).	
8.	Arnaud, Mrs. Mary.	*Paillet, 1892.*
9.	Ashton, Elizabeth.	*Carl Weidner.*
	Ashton, Elizabeth. See Glover, Miss Elizabeth.	
10.	Astor, Mrs. William Waldorf.	*Meave T. Gedney.*
11.	Astor, Mrs. William Waldorf.	*Paillet, 1890.*
12.	Bacon, Mrs. Francis McNeill, Jr.	*Paillet, 1893.*
13.	Bacon, Mrs. Walter Rathbone.	*Weidner.*
	Banks, Josephine Lenox. See Marshall, Mrs. Charles H.	

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
14.	Baring, Mrs. Harold A.	*Weidner.*
	Barker, Virginia Purdy. See Bacon, Mrs. Walter Rathbone.	
15.	Barnwell, Mrs. Morgan G.	*Weidner.*
16.	Baylies, Mrs. Edmund L.	*Behenna.*
	Beekman, Margaret A. See Steward, Mrs. Campbell.	
17.	Bell, Mrs. Isaac.	*Behenna.*
	Belmont, Fredrica. See Howland, Mrs. Samuel S.	
18.	Bend, Amy.	*Paillet, 1889.*
19.	Bend, Beatrice.	*Weidner.*
	Bend, Elizabeth Pelham. See Robbins, Mrs. Henry Asher.	
	Bermingham, Henriette de. See Andréi, Madame.	
	Berry, Katherine. See Zerega, Mrs. John A. di.	
	Berryman, Georgiana L. See de Rham, Mrs. H. Casimir.	
20.	Biddle, Betsy.	*Weidner.*
21.	Bishop, Mrs. Abigail Hancock.	*Weidner.*
22.	Bishop, The Misses, daughters of Heber R. Bishop.	*C. and F. Weidner.*
23.	Blackwood, Lady Terence T.	*Paillet, 1890.*
24.	Boissevain, Mrs. G. Louis.	*Weidner.*
25.	Bonaparte, Mrs. Jerome.	*Paillet, 1892.*
26.	Bond, Miss Carolina Washington.	*Weidner.*
	Borland, Mrs. John. See Rives, The Misses.	
27.	Brancaccio, Princess.	
28.	Brewster, Pauline.	
29.	Bristed, Mrs. Charles Astor.	

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
30.	Brown, Mrs. Alexander.	*Behenna, 1894.*
	Brown, Sophia Carter. See Sherman, Mrs. W. Watts.	
31.	Bryce, Mrs. Lloyd.	*Behenna.*
	Bulkley, Helen C. See Redmond, Mrs. Roland.	
32.	Burden, Mrs. James Abercrombie.	*Paillet, 1892.*
33.	Burke, Mabel.	*Weidner.*
34.	Burke-Roche, Mrs. James B.	*C. and F. Weidner.*
35.	Byrd, Lucy.	*Weidner.*
36.	Cameron, Mrs. Senator Don.	*Paillet, 1889.*
	Carey, Marion de Peyster. See Dinsmore, Mrs. Wm. B., Jr.	
	Carley, Grace. See Harriman, Mrs. Oliver, Jr.	
	Carley, Pearl. See Hunt, Mrs. Richard Howland.	
37.	Carroll, Mrs. John Lee.	*Paillet, 1892.*
38.	Carroll, Mrs. Royal Phelps.	*Paillet, 1891.*
39.	Carson, Rita.	*Weidner, 1895.*
	Carter, Mary Frances. See Ronalds, Mrs. Mary Frances.	
40.	Cary, Mrs. Clarence.	*Behenna.*
	Chamberlain, Jennie. See Leyland, Lady Naylor.	
41.	Chapin, Mrs. Alfred C.	*C. and F. Weidner.*
42.	Charette, Baroness de.	*Behenna.*
43.	Choate, Mabel.	*Behenna.*
	Churchill, Marie. See Baring, Mrs. Harold A.	
44.	Clarkson, Margaret.	*Paillet, 1890.*
45.	Cleveland, Mrs. Grover.	*Paillet, 1891.*

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
46.	Clews, Mrs. Henry.	*Behenna.*
	Coffey, Edwalyn. See De Kay, Mrs. Charles.	
	Colgate, Cora Smith. See Strafford, Countess of.	
47.	Cotton, Mrs. J. Leslie.	*Paillet.*
	Cooper, Edith. See Bryce, Mrs. Lloyd.	
48.	Cram, Ethel.	*Behenna.*
	Cram, Henriette. See Haven, Mrs. J. Woodward.	
49.	Cram, Mrs. Henry S.	*Paillet, 1891.*
50.	Crosby, Angelica Schuyler.	*Weidner.*
	Crosby, Elizabeth. See Powel, Mrs. Robert J. Hare.	
51.	Crosby, Elsinor.	
52.	Cross, Mrs. Horatio R. Odo.	*Paillet, 1891.*
53.	Cruger, Mrs. Van Rensselaer.	*Paillet, 1893.*
54.	Curzon, Lady.	*Paillet, 1889.*
55.	Cutting, Mrs. Wm. Bayard.	*Behenna, 1894.*
56.	Dahlgren, Romola.	*Weidner.*
57.	Davis, Bessie Frelinghuysen.	*Weidner.*
	Davis, Flora. See Blackwood, Lady Terence T.	
58.	De Kay, Mrs. Charles.	*Paillet, 1891.*
59.	Del Grillo, Donna Bianca Capranica.	*Paillet, 1889.*
60.	De Rham, Mrs. Charles, Jr.	*Weidner, 1895.*
61.	De Rham, Mrs. H. Casimir.	*Behenna.*
62.	Dexter, Louise.	*Behenna.*
63.	D'Hauteville, Mrs. Frederic Grand.	*Behenna.*
64.	Dinsmore, Mrs. Wm. B., Jr.	*Edward Fesser, 1896.*
	Di Zerega, Charlotte Berry. See Lady Frankland.	

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
65.	Domingnez, Mrs.	*Behenna, 1893.*
66.	Drayton, Caroline.	*Cecile E. Payen.*
	Dresser, Pauline. See Merrill, Mrs. G. Grenville.	
67.	Drexel, Mrs. John R.	*Abendschein.*
68.	Drummond, Mrs. Victor.	*Paillet, 1893.*
	Duncan, Jessie. See Phipps, Mrs. William Wilton.	
69.	Duncan, Mrs. Wm. Butler.	*Behenna.*
	Duval, Lee. See Marié, Mrs. Louis.	
	Eames, Emma. See Story, Mrs. Julian.	
70.	Edey, Mrs. Frederick.	*Paillet, 1892.*
71.	Edgar, Caroline.	*Weidner.*
72.	Edwards, Mary G.	*Weidner.*
73.	Elliott, Mrs. Duncan.	*Paillet, 1891.*
74.	Emmet, Mrs. Bache McEvers.	*Paillet, 1892.*
75.	Emmet, Mrs. Herman Le Roy.	
76.	Emmet, Jane.	*Behenna, 1893.*
77.	Emmèt, Lydia.	*Behenna, 1893.*
78.	Essex, Countess of.	*Behenna.*
	Fearing, Miss. See Sheldon, Mrs. Frederick.	
79.	Fearing, Mrs. Daniel B.	*Paillet, 1890.*
80.	Fenno, Mrs.	*Behenna.*
	Field, Elizabeth H. See Brancaccio, Princess.	
81.	Field, Mary Pearsall.	*Behenna.*
	Fish, Sarah Hamilton. See Webster, Mrs. Sidney.	
	Fish, Susan Le Roy. See Rogers, Mrs. Wm. E.	
	Foster, Emily. See de Rham, Mrs. Charles, Jr.	

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
82.	Francklyn, Mrs. Charles G.	*Paillet, 1892.*
83.	Frankland, Lady.	*J. Clausen Coope.*
84.	French, Mrs. Seth Barton.	*C. and F. Weidner.*
85.	Gambrill, Mrs. Richard.	*Behenna.*
	Garner, Fanny. See Iselin, Mrs. C. Oliver.	
86.	Gebhard, Mrs. Frederick.	*Behenna.*
87.	Gebhard, Mrs. Frederick.	*Edward Fesser, 1898.*
88.	Glover, Elizabeth, and Elizabeth Ashton.	*Weidner.*
	Goddard, Hope. See Iselin, Mrs. C. Oliver.	
89.	Goddard, Mrs. William.	*Paillet, 1891.*
90.	Godfrey, Ada.	*C. and F. Weidner.*
	Gordon, Mabel. See Leigh, Mrs. Roland.	
	Grant, Adele. See Essex, Countess of.	
91.	Gray, Mrs. Griswold.	*Paillet, 1892.*
92.	Gray, Mrs. John Clinton.	*Weidner, 1896.*
93.	Greene, Elizabeth McClelland.	*Paillet, 1892.*
	Grew, Jane N. See Morgan, Mrs. J. Pierpont, Jr.	
	Griswold, Florence. See Cross, Mrs. Horatio R. Odo.	
94.	Griswold, Mrs. George.	*Behenna.*
95.	Gurnee, The Misses Bell and Lucy.	*Weidner.*
	Hall, Anna. See Roosevelt, Mrs. Elliott.	
	Hall, Elizabeth Livingston. See Mortimer, Mrs. Stanley.	
96.	Handy, May.	*Paillet, 1894.*
	Hargous, Sallie. See Elliott, Mrs. Duncan.	
	Harriman, Mrs. J. Low. See Bishop, The Misses.	
97.	Harriman, Mrs. Oliver, Jr.	*Meave T. Gedney.*

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
98.	Havemeyer, Mrs. C. F.	*Paillet, 1892.*
99.	Haven, Mrs. J. Woodward.	*Behenna.*
	Heckscher, Georgiana L. See Wilmerding, Mrs. John C.	
	Heckscher, Emeline D. See Winthrop, Mrs. Egerton L., Jr.	
100.	Heckscher, Mrs. John G.	*Weidner.*
101.	Hewitt, Mrs. Peter Cooper.	*Weidner.*
102.	Higgins, Mrs. Henry Vincent.	*Behenna, 1893.*
103.	Hillhouse, Mrs. Charles Betts.	*Weidner.*
	Hoe, Carolyn. See Marié, Mrs. Leon.	
104.	Hoffman, Dorothea Wolfe.	*Weidner.*
105.	Hoffman, Mrs. Ellis.	*Weidner.*
106.	Hoffman, Emily.	*Abendschein.*
107.	Hoffman, Mrs. Henry J.	*Paillet, 1890.*
108.	Hoffman, Mary Wolfe.	*Weidner.*
	Hoffman, Madora Marie. See Mores, The Marquise de.	
109.	Hone, Hester.	*Weidner.*
110.	Hopkins, Mrs. Archibald and Mrs. Jacob W. Miller.	*Paillet, 1892.*
111.	Hoppin, Mrs. Sarah Carnes Weekes.	*Behenna.*
	Hoppin, Katherine B. See Post, Mrs. Allison Wright.	
112.	Horton, Helen.	*Paillet, 1892.*
113.	Howland, Mrs. Samuel S.	*Weidner.*
	Hoyt, Susan S. See Francklyn, Mrs. Charles G.	
114.	Hoyt, Mrs. Gerald L.	*Paillet, 1891.*
115.	Hoyt, Janet.	*C. and F. Weidner.*
	Hunnewell, Charlotte. See Sorchon, Mrs. Victor.	

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
116.	Hunt, Mrs. Richard Howland.	*Behenna.*
117.	Huntington, Marie.	*F. Weidner.*
	Hutton, Anna. See Moltke-Huitfeldt, Comtesse Harold de.	
118.	Irvin, Mrs. Richard.	*Paillet, 1893.*
	Irvin, Susan. See Gray, Mrs. Griswold.	
119.	Iselin, Louise.	*Weidner.*
120.	Iselin, Mrs. C. Oliver.	*Paillet, 1892.*
121.	Iselin, Mrs. C. Oliver.	*Paillet, 1891.*
122.	Jaffray, Mrs. William P.	*Paillet, 1893.*
123.	Jay, Miss Eleanor.	
124.	Jenkins, Laura.	*C. and F. Weidner.*
	Johnson, Alice W. See Emmet, Mrs. Herman Le Roy.	
	Jones, Cornelia S. See Steward, Mrs. John, Jr.	
	Jones, Edith. See Wharton, Mrs. Edward R.	
125.	Kane, Mrs. Grenville.	*Abendschein.*
126.	Kennedy, Mrs. H. Van Rensselaer.	*Paillet, 1890.*
	Keteltas, Edith. See Wetmore, Mrs. George Peabody.	
	Kip, Edith Lorillard. See McCreery, Mrs. Richard.	
127.	Knowlton, Edith.	
128.	Ladenburg, Mrs. Adolph.	*Paillet, 1889.*
	La Montagne, Elizabeth. See Pendleton, Mrs. Francis K., No. 190.	
	Lamson, Lily. See Drummond, Mrs. Victor.	
	Langdon, Marion. See Carroll, Mrs. Royal Phelps.	
	Lanier, Mrs. James F. D. See Bishop, The Misses.	

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
129.	Lawrence, Mrs. Prescott.	
130.	Ledyard, Mrs. Lewis Cass.	
	Lee, Alice Bowers. See Miller, Mrs. Ralph G.	
131.	Lee, Mrs. J. Lawrence.	*Paillet, 1891.*
132.	Lee, Marion Bowers.	*Weidner.*
133.	Lee, Mrs. William H. L.	*Behenna.*
134.	Leigh, The Hon. Mrs. Dudley.	*Weidner.*
135.	Leigh, Mrs. Rowland.	*M. T. Gedney.*
	Leiter, Mary. See Lady Curzon.	
136.	Le Roy, Mrs. Robert.	*Paillet, 1892.*
	Lewis, Miss. See Le Roy, Mrs. Robert.	
137.	Leyland, Lady Naylor.	
	Little, Nellie M. See Thieriot, Mrs. Albert.	
138.	Livingston, Mrs. Henry W.	*Paillet, 1892.*
	Livingston, Margaret. See Lee, Mrs. J. Lawrence.	
139.	Lopez-Roberts, Madame de.	*Behenna.*
140.	Loring, Lydia Latrobe.	*C. and F. Weidner.*
141.	Lydig, Mrs. David.	*Behenna.*
142.	Lydig, Mrs. David.	*Paillet, 1891.*
	McComb, Susan. See d'Hauteville, Mrs. Frederic Grand.	
143.	McCormick, Mrs. Robert.	*Weidner.*
144.	McCreery, Mrs. Richard.	*Paillet, 1892.*
145.	Mackay, Margaret Auchmuty.	*Behenna.*
	McLane, Miss. See Lee, Mrs. William H. L.	
	McRa, Mary S. See Livingston, Mrs. Henry W.	
146.	Madeira, Mrs. Percy.	*Behenna.*
	Magee, Arabella. See Boissevain, Mrs. G. Louis.	

NO. SUBJECTS OF MINIATURES. ARTISTS.

147. Marié Madame, Mr. Marié's Great-Grandmother. *Desobry à Clennont, 1824.*

148. Marié, John B.

149. Marié, Mrs. John Baptiste.

150. Marié, Mrs. John B., Jr. *Paillet, 1892.*

151. Marié, Mrs. John B. *Paillet, 1890.*

152. Marié, Josephine. *Paillet, 1892.*

153. Marié, Mrs. Leon. *Paillet, 1892.*

154. Marié, Leontine. *Paillet, 1890.*

Marié, Leontine. See Sauer, Mrs. Emil.

155. Marié, Mrs. Louis. *Weidner.*

Marié, Sallie. See Pendleton, Mrs. Francis K.

156. Marié, Peter. (Photograph.)

157. Marshall, Mrs. Charles H. *Paillet, 1890.*

158. Martin, Mrs. Bradley. *Meave T. Gedney.*

May, Carolyn. See Wright, Mrs. Carolyn M.

159. Meade, Leontine. *Weidner.*

Medell, Katherine. See McCormick, Mrs. Robert.

160. Merrill, Mrs. G. Grenville. *Weidner.*

161. Merritt, Mrs. Augusta Temple. *Weidner.*

Miller, Mrs. Jacob W. See Hopkins, Mrs. Archibald.

162. Miller, Mrs. Ralph G. *Weidner.*

Minturn, Edith. See Stokes, Mrs. I. N. Phelps.

163. Minturn, The Misses Edith, Gertrude, Mildred and Sara May. Daughters of Robert B. Minturn. *C. and F. Weidner.*

164. Minturn, Mrs. Robert B. *Paillet, 1892.*

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
165.	Moller, S. Adelina.	*Weidner.*
166.	Moltke-Huitfeldt, Comtesse Harold de.	*Weidner.*
	Monson, Anne F. See Emmet, Mrs. Bache McEvers.	
	Montague, Bessie. See Brown, Mrs. Alexander.	
167.	Montant, Mrs. Auguste P.	*Paillet, 1891.*
168.	Moore, Mrs. Clement C.	*Paillet, 1890.*
	Moran, Elizabeth. See Morgan, Mrs. Edwin D.	
169.	Mores, The Marquise de.	*Paillet, 1889.*
170.	Morgan, Mrs. Edwin D.	*Paillet, 1893.*
171.	Morgan, Mrs. J. Pierpont, Jr.	*Behenna.*
172.	Morris, Lulu.	*Edw. Fesser, 1898.*
173.	Morris, Miss Helen Van Cortlandt.	*Weidner.*
	Morris, Louise. See Gebhard, Mrs. Frederic.	
	Morris, Mary B. See Irvin, Mrs. Richard.	
174.	Mortimer, Mrs. Stanley.	*Paillet, 1889.*
175.	Morton, Mrs. Levi P.	*Carl A. Weidner.*
	Mott, Adelaide. See Bell, Mrs. Isaac.	
176.	Mott, Mrs. Jordan L., Jr.	*Paillet, 1892.*
177.	Munn, Mrs. George F.	*Weidner.*
178.	Munoz, Mrs. José M.	*Paillet, 1889.*
	Murphy, Miss. See Domingnez, Mrs.	
	Murray, Caroline. See Wilmerding, Mrs. Lucius K.	
	Murray, Olivia. See Cutting, Mrs. William B.	
179.	Navarro, Mrs. Antonio F. de.	
180.	Neilson, Helen Louise.	*Edw. Fesser, 1899.*
181.	Neilson, Mrs. Fred.	*Paillet, 1891.*

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
182.	Nicoll, Mrs. De Lancey.	*Abendschein.*
183.	Ogden, Miss.	*Paillet, 1892.*
	Oothout, Pauline D. See Riggs, Mrs. Karrick.	
	Otis, Sarah Birdsall. See Edey, Mrs. Frederick.	
184.	Paget, Mrs. Arthur Henry.	*Paillet, 1891.*
185.	Palmer, Mrs. Potter.	*Behenna.*
186.	Parsons, Mrs. H. de Berkeley.	*C. and F. Weidner.*
	Parsons, Mary L. See Higgins, Mrs. Henry Vincent.	
187.	Patten, The Misses Edyth, Helen, Josephine and Mary Elizabeth.	*Weidner, 1903.*
	Paul, Miss. See Astor, Mrs. William Waldorf.	
188.	Pearce, Miss Jennie.	*Weidner.*
189.	Pendleton, Mrs. Francis K.	*Paillet, 1889.*
190.	Pendleton, Mrs. Francis K.	*Paillet, 1892.*
191.	Pendleton, Mrs. Francis K.	*Weidner.*
	Pendleton, Sarah B. See Van Rensselaer, Mrs. Eugene.	
192.	Perkins, Miss.	*Behenna.*
	Perkins, Jessy. See Whitney, Mrs. Charles.	
	Perkins, Mary. See Watson, Mrs. F. S.	
193.	Phelps, Ethel.	*Weidner.*
194.	Phipps, Mrs. William Wilton.	*Paillet, 1893.*
195.	Pierson, Marguerite.	*Carl Weidner.*
196.	Playfair, Lady.	*Behenna.*
	Polk, Antoinette. See Charette, Baroness de.	
197.	Post, Mrs. Allison Wright.	*Weidner.*
198.	Post, Mrs. Charles A.	*Paillet, 1893.*
	Post, Lina. See Webster, Mrs. Hamilton Fish.	

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
199.	Post, Daisy.	*Weidner.*
200.	Post, Mrs. Edwin Main.	*Weidner.*
	Post, Emily. See Griswold, Mrs. George.	
	Post, Pauline. See Bacon, Mrs. Francis McNeill, Jr.	
201.	Post, Mrs. William.	*C. and F. Weidner.*
202.	Powel, Mrs. Robert J. Hare and her children.	*Weidner.*
203.	Potter, Bertha Howard.	*Paillet, 1895.*
	Potter, Elizabeth M. See Cary, Mrs. Clarence.	
204.	Potter, Grace Howard.	*Paillet, 1895.*
	Potter, Maria Howard. See Tod, Mrs. J. Kennedy.	
	Potter, Mary Clarkson. See Colton, Mrs. Leslie.	
205.	Potter, Virginia.	*Paillet, 1891.*
	Price, Emily Bruce. See Post, Mrs. Edwin Main.	
	Prince, Gertrude. See Ledyard, Mrs. Lewis Cass.	
206.	Randolph, Cora.	*Behenna.*
	Randolph, May. See Webb, Mrs. F. Egerton.	
	Read, Emily Meredith. See Spencer, Mrs. Edwards.	
207.	Redmond, Mrs. Roland.	*Paillet, 1893.*
208.	Reed, Marie.	*Paillet, 1892.*
	Remsen, Georgiana D. See Hillhouse, Mrs. Chas. Betts.	
209.	Rhinelander, Mrs. T. J. Oakley.	*Weidner.*
210.	Riggs, Mrs. Karrick.	*Paillet, 1892.*
211.	Ripley, Mrs. Sidney Dillon.	*Paillet, 1889.*

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
212.	Rives, The Misses.	*Paillet, 1893.*
	Rives, Amelia. See Troubetskoy, Princess Pierre.	
213.	Robb, Mrs. N. Thayer.	*Carl Weidner, 1903.*
214.	Robbins, Mrs. Henry Asher.	*Paillet, 1891.*
	Robbins, Marian. See Kennedy, Mrs. H. Van Rensselaer.	
215.	Rogers, Mrs. William E.	*Weidner.*
216.	Ronalds, Mrs. Mary Frances.	*Behenna.*
217.	Roosevelt, Mrs. Elliott.	*Behenna, 1893.*
218.	Roosevelt, Helen R.	*Cecile E. Payen, 1902.*
219.	Russell, Charlotte.	*Carl Weidner.*
	Russell, Edith. See Playfair, The Lady.	
220.	Sackett, Mrs. Charles A.	*Paillet, 1892.*
221.	Sackville-West, Mrs. Lionel.	*Paillet, 1890.*
	Sands, Edith Cruger. See Rhinelander, Mrs. T. J. Oakley.	
222.	Sard, Gertrude.	*Weidner.*
	Sargent, Jane P. See Duncan, Mrs. Wm. Butler.	
223.	Sauer, Mrs. Emil.	*Behenna.*
224.	Sauer, Leontine.	*Paillet, 1892.*
	Schack, Augusta Temple. See Merritt, Mrs. Augusta Temple.	
225.	Schieffelin, Mrs. William Jay.	*Paillet, 1892.*
226.	Scott, Mrs.	*Paillet, 1890.*
227.	Scranton, Mrs.	*Weidner.*
228.	Sedgwick, Mrs. Henry Dwight, Jr.	*Paillet, 1892.*
	Sedgwick, Mrs. Henry Dwight, Jr. See Minturn, The Misses.	
	Shaw, Miss. See Minturn, Mrs. Robert B.	

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
229.	Sheldon, Mrs. Frederick.	*Behenna.*
	Shepard, Maria Louisa. See Schieffelin, Mrs. William Jay.	
	Sherman, Miss. See Cameron, Mrs. Senator Don.	
	Sherman, Sybil. See Hoffman, Mrs. Ellis.	
230.	Sherman, Mrs. W. Watts.	*Weidner.*
231.	Sloane, Emily.	*Weidner.*
232.	Sloane, Mrs. William Douglas.	*Paillet, 1891.*
233.	Smith, Mrs. Sydney.	*Behenna.*
	Smith, Mrs. Walker Breese. See Rives, The Misses.	
	Smythe, Helen. See Jaffray, Mrs. William P.	
234.	Sorchan, Mrs. Victor.	*Behenna.*
	Spedden, Blanche. See Tams, Mrs. Frederic.	
235.	Spencer, Mrs. Edwards.	*Paillet, 1892.*
	Stebbins, Grace. See Chapin, Mrs. Alfred C.	
	Stevens, Emily. See Ladenburg, Mrs. Adolph.	
	Stevens, Mary Fiske. See Paget, Mrs. Arthur Henry.	
236.	Stevens, Mrs. Richard, Jr.	*Weidner.*
237.	Steward, Mrs. Campbell.	*Paillet, 1890.*
238.	Steward, Mrs. John, Jr.	*Paillet, 1893.*
239.	Stewart, Mrs.	*Paillet, 1889.*
	Stirling, Marie. See Tailer, Mrs. J. Lee.	
240.	Stokes, Mrs. I. N. Phelps.	*Paillet, 1892.*
	Stokes, Mrs. I. N. Phelps. See Minturn, The Misses.	
	Stone, Romaine. See Turnure, Mrs. Lawrence, Jr.	

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
	Storrow, Julie G. See Cruger, Mrs. Van Rensselaer.	
241.	Story, Mrs. Julian.	
242.	Strafford, Countess of.	*Paillet, 1889.*
243.	Strickland, Martha.	*Weidner.*
	Strong, Henrietta T. See Fearing, Mrs. Daniel B.	
244.	Struthers, Miss.	
	Sturgis, Mary. See Scott, Mrs.	
	Sturgis, Susan. See Stewart, Mrs.	
	Swan, Frances. See Welles, Mrs. Benjamin.	
245.	Tailer, Fanny.	*Paillet, 1889.*
	Tailer, Fannie B. See Smith, Mrs. Sydney.	
246.	Tailer, Mrs. J. Lee.	*Weidner, 1897.*
247.	Tams, Mrs. Frederic.	*Behenna.*
	Taylor, Mrs. Moses. See Bishop, The Misses.	
	Terry, Angela. See Lopez-Roberts, Madame de.	
248.	Thayer, Mrs. John B.	*C. and F. Weidner.*
249.	Thieriot, Mrs. Albert.	*Weidner.*
	Thieriot, Leontine C. See Munoz, Mrs. José M.	
	Thompson, Mary Carter. See Carroll, Mrs. John Lee.	
	Thorndike, Miss. See Fenno, Mrs.	
250.	Tod, Mrs. J. Kennedy.	*Paillet, 1890.*
	Tompkins, Hannah M. See Lydig, Mrs. David.	
251.	Townsend, Amy.	*Behenna, 1894.*
	Townsend, Grace. See Gray, Mrs. John Clinton.	
	Townsend, Hannah. See Montant, Mrs. Augusta P.	

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
	Townsend, Mary Alice. See Sackett, Mrs. Charles A.	
	Townsend, Sallie. See Winthrop, Mrs. Buchanan.	
	Travers, Mary. See Hecksher, Mrs. John G.	
252.	Troubetskoy, Princess Pierre.	*Behenna.*
	Trobriand, Marie C. de. See Post, Mrs. Charles A.	
253.	Turnure, Mrs. Lawrence, Jr.	*Paillet, 1889.*
	Vanderbilt, Emily T. See Sloane, Mrs. William Douglas.	
	Van Nest, Anna. See Gambrill, Mrs. Richard.	
254.	Van Rensselaer, Elizabeth.	*Weidner.*
255.	Van Rensselaer, Mrs. Eugene.	*Behenna.*
	Van Rensselaer, Louisa. See Baylies, Mrs. Edmund L.	
256.	Van Rensselaer, Mabel.	*Behenna.*
	Waite, Florence S. See Marié, Mrs. John B.	
	Walker, Frances. See Parsons, Mrs. H. de Berkeley.	
257.	Warren, Mrs. John Hobart.	*Paillet, 1891.*
258.	Watson, Mrs. F. S.	*Weidner.*
259.	Webb, Mrs. F. Egerton.	*Weidner.*
	Webb, Helen L. See Alexandre, Mrs. John E.	
260.	Webster, Mrs. Hamilton Fish.	*Paillet, 1890.*
261.	Webster, Mrs. Sidney.	*Paillet, 1892.*
262.	Webster, Mrs. Sidney.	*Weidner.*
	Weekes, Sarah. See Hoppin, Mrs. Francis Vinton.	
263.	Welles, Mrs. Benjamin.	*Paillet, 1892.*
264.	Wells, Mrs. W. Storrs.	*Paillet, 1892.*

NO.	SUBJECTS OF MINIATURES.	ARTISTS.
265.	Wetmore, Mrs. George Peabody.	*Paillet, 1890.*
266.	Wetmore, Miss Edith.	*Paillet, 1894.*
267.	Wharton, Mrs. Edward R.	*Paillet, 1890.*
	Whelan, Bertha. See Hoffman, Mrs. Henry J.	
268.	Whelen, Elise.	
269.	Whitney, Mrs. Charles.	*Weidner.*
270.	Whittier, Susan.	*Paillet, 1892.*
271.	Wilmerding, Georgiana.	*Weidner.*
272.	Wilmerding, Mrs. John C.	*Paillet, 1892.*
273.	Wilmerding, Mrs. Lucius K.	*Behenna.*
274.	Winthrop, Mrs. Buchanan.	*Paillet, 1892.*
	Winthrop, Charlotte. See Crane, Mrs. Henry S.	
275.	Winthrop, Mrs. Egerton L., Jr.	*Paillet, 1893.*
276.	Winthrop, Maria.	*Paillet, 1892.*
	Wise, Charlotte. See Hopkins, Mrs. Archibald.	
	Wise, Katherine. See Miller, Mrs. Jacob W.	
277.	Wood, Melza R.	*A. Abendschein.*
278.	Woodworth, Mignonne.	*Paillet, 1891.*
	Work, Fanny. See Burke-Roche, Mrs. James B.	
279.	Wright, Mrs. Carolyn M.	*Paillet, 1890.*
280.	Wright, Constance.	*C. and F. Weidner.*
281.	Wright, Constance.	*Paillet, 1893.*
282.	Wright, Florence.	*Weidner.*
283.	Wright, Mrs. Tailer.	*Paillet, 1893.*
	Wright, Yznaga-Mabel. See Zichy, Countess.	
284.	Zerega, Mrs. John A. di.	*J. Clausen Coope.*
285.	Zichy, Countess.	*Paillet, 1891.*
286.	Unknown.	

SCULPTURE

SCULPTURE

PLASTER CASTS UNLESS OTHERWISE STATED

NO. SUBJECTS. ARTISTS.

1. Bust of John Quincy Adams, (1767–1848.)
Presented by Gulian C. Verplanck, 1820.

2. Bust of John Quincy Adams, (1767–1848.) *In marble.* *Horatio Greenough.*
Presented by Augustus H. Ward, June 1, 1858.

3. Bust of Washington Allston, (1779–1843.) *In marble.* *E. A. Brackett.*
Legacy of Charles M. Leupp, November 6, 1860.

4. Death Mask of Rev. Charles W. Baird, D. D., (1828–1887.) *S. Decomps.*
Presented by the Presbyterian Church, Rye, N. Y., 1901.

5. Medallion of Fordyce Barker, M. D., (1819–1891.) *In marble.* *Louis M. Verhaegen.*
Presented by Fordyce D. Barker, June 7, 1892.

6. Bust of Joel Barlow, (1754–1812.)
Jean Antoine Houdon.

7. Bust of Simon Bolivar, (1783–1830.) *Petrus Tener.*
Presented by Alexander H. Stevens, M. D., January 5, 1847.

8. Bust of Rt. Rev. Thomas C. Brownell, D. D., (1779–1865.) *C. B. Ives.*
Presented by Gordon W. Burnham, October 2, 1860.

9. Bust of William Cullen Bryant, (1794–1878.) *In marble.* *Henry K. Brown.*
Legacy of Charles M. Leupp, November 6, 1860.

10. Medallion of Dr. James R. Chilton, (1808–1863.) *In marble.* *S. Ellis.*
Presented by Mrs. James R. Chilton, December 5, 1887.

NO. SUBJECTS. ARTISTS.

11. Bust of Henry Clay, (1777–1852.)
Shobal V. Clevenger.
Presented by Samuel Verplanck, December 1, 1840.

12. Bust of De Witt Clinton, (1769–1828.)
Presented by John Pintard, January 13, 1818.

13. Bust of George Clinton, (1739–1812.)
Giuseppe Ceracchi.

14. Bust of Christopher Columbus, (1446–1506.)
In marble. *John Gott.*
Copied from an original in the museum of the Capitol at Rome.
Presented by John E. Williams, January 6, 1857.

15. Bust of Frederic De Peyster, (1796–1882.) *In marble.* *George E. Bissell.*
Presented by John Watts De Peyster, October 21, 1879.

16. Bust of John Watts De Peyster, (1821–1907.)
In bronze. *George E. Bissell.*
Presented by John Watts De Peyster, 1897.

17. Bust of Louis Durr, (1821–1880.) *In bronze.*
Henry Baerer.
Founder of the Durr Collection.
Presented by the Executors of his Estate, October 7, 1884.

18. Bust of Edward Everett, (1794–1865.)
Shobal V. Clevenger.
Presented by George Folsom, December 1, 1840.

19. Bust of Hickson W. Field, (1822–1875.) *In marble.*
Treasurer of the Society 1837–1839.
Presented by Maunsell B. Field, 1910.

20. Bust of Charles James Fox, (1811–1846.)
Published by R. Shout, Holborn.
Presented by George Gibbs, January 23, 1871.

21. Bust of John Wakefield Francis, M. D., (1789–1861.)
Presented by S. W. Francis, M. D.

NO. SUBJECTS. ARTISTS.

22. Bust of Benjamin Franklin, (1706–1790.)
Jean Antoine Houdon.
Presented by David Hosack, April 19, 1832.

23. Bust of Robert Fulton, (1765–1815.) *In bronze.*
Jean Antoine Houdon.
Copy of Cast owned by the National Academy of Design. Presented by the Colonial Dames of America, 1909.

24. Bust of Alexander Hamilton, (1757–1804.)
John Dixey.
From the original by Ceracchi, N. Y. *Eve. Post*, September 18, 1804. Presented by the Artist, October 10, 1809.

25. Bust of William Henry Harrison, (1773–1841.)
Shobal V. Clevenger.
Presented by Benjamin R. Winthrop, December 1, 1840.

26. Bust of William F. Havemeyer, (1804–1874.)
In plaster. *Julia Griffin, 1874.*
Mayor of the City of New York 1845–6, 1848–9, 1872–4.
Presented by his grandson, William F. H. Armstrong, May 27, 1915.

27. Medallion of Francis L. Hawks, D. D., (1798–1866.) *In marble.* *David Richards.*
Presented by William Niblo.

28. Bust of Francis L. Hawks, D. D., (1798–1866.)
In marble. *David Richards.*
Presented by the Vestry of the Church of the Holy Saviour, N. Y., October 2, 1877.

29. Medallion of Rev. Francis L. Hawks, (1798–1866.)
Presented by Rev. William E. Eigenbrodt, D. D., 1894.

30. Medallion of Nathaniel Hawthorne, (1804–1864.) *Edward J. Kuntze.*
Presented by the Artist, December 1, 1868.

31. Medallion of Joseph Converse Heywood. *F. Manley.*
Presented by John Watts de Peyster, February 19, 1873.

NO. SUBJECTS. ARTISTS.

32. Bust of Philip Hone, (1781–1851.) *John H. I. Browere.*
Presented by Charles E. Anthon in the name of his mother, Mrs. John Anthon, January 4, 1876.

33. Bust of Philip Hone, (1781–1851.)
Shobal V. Clevenger.
Presented by James Herring, June 3, 1862.

34. Bust of David Hosack, (1769–1835.)
John H. I. Browere.
Presented by John W. Francis, M. D., April 19, 1832.

35. Bust of Joseph Hume, (1777–1855.) *Bonomi.*
Presented by James B. Murray, February 2, 1858.

36. Bust of Washington Irving, (1783–1859.)
In marble. *E. D. Palmer.*
Presented by Mrs. Anna T. E. Kirtland, October 3, 1865.

37. Bust of John Jay, (1745–1829.) *Giuseppe Ceracchi.*

38. Bust of Peter Augustus Jay, (1776–1842.)
Robert E. Launitz.
Presented by Henry E. Pierrepont, June 6, 1843.

39. Bust of Thomas Jefferson, (1743–1826.)
Jean Antoine Houdon.
Presented by Mrs. Laura Walcott Gibbs, October 8, 1839.

40. Bust of Elisha Kent Kane, M. D., (1820–1857.)
Peter Reniers.
Presented by Rev. Francis L. Hawks, D. D., March 5, 1859.

41. Bust of James Kent, (1763–1847.)
Shobal V. Clevenger.
Presented by John Jay, November 3, 1840.

42. Medallion of Governor John Alsop King, (1788–1867.)
Presented by Mrs. Gherardi Davis and Helen King, 1909.

43. Bust of Thaddeus Kosciuszko, (1746–1817.)
Eggenschwiler.
Purchased by the Society, April 2, 1872.

NO. SUBJECTS. ARTISTS.

44. Bust of Alphonse Marie Louis Depart de Lamartine, (1790–1869.) *In marble. 1854.* *A. S. Adam-Salomon.*
Presented by the family of the late Colonel Washington A. Bartlett, May 7, 1867.

45. Bust of William Beach Lawrence, (1800–1881.) *In marble. 1877.* *F. A. T. Dunbar.*
Presented by Isaac Lawrence, January 3, 1882.

46. Bust of Abraham Lincoln, (1809–1865.) *T. D. Jones.*
Presented by H. L. Stuart, April 3, 1866.

47. Bust of D. J. Macgowan. *Clark Mills.*
Presented by the Artist, June 8, 1866.

48. Bust of John Marshall, (1755–1835.)

49. Bust of Lord Nelson, (1758–1805.)
Presented by William Prior and Julius L. Dunning, July 8, 1817.

50. Bust of Samuel Osgood, D. D., (1812–1880.) *Franklin Simmons 1869.*
Presented by Mrs. Samuel Osgood, February 1, 1887.

51. Bust of Thomas Paine, (1737–1809.) *John Wesley Jarvis.*
Presented by the Artist, July 8, 1817.

52. Daniel Parish, Jr., (1838–1914.)
Secretary of the Executive Committee, 1888–1902 and Chairman, 1903–1914. Benefactor of the Library.
Plaster cast and mould of the large model of the gold medal presented to Daniel Parish, Jr., by the American Numismatic Society, 1890. Lea Ahlborn, Sculp.
Presented by Mr. Parish, April 7, 1914.

53. Bust of William Pitt, (1759–1806.)
Published January, 1800, by R. Shout, Holborn, London.
Presented by George Gibbs, January 23, 1871.

NO. SUBJECTS. ARTISTS.

54. Statue of William Pitt, (1759–1806.) *In marble.* *Joseph Wilton.*

Erected by the Colony of New York, September 7, 1770, at the intersection of Wall and William streets. It was mutilated by the British soldiers soon after their occupation of New York City in 1776.

Presented by Simon F. Mackie, March 1, 1864.

55. Bust of William H. Prescott, (1796–1859.) *Thomas Ball.*

Presented by William A. Greene, June 7, 1859.

56. Bust of Sir Walter Scott, (1771–1832.)

Presented by Samuel W. Francis, M. D.

57. Bust of William H. Seward, (1801–1872.

Presented by Charles A. Stetson, March 4, 1861.

58. Bust of William Shakespeare, (1564–1616.)

A cast from the Bust in Stratford Church, from the collection of George Daniel.

Presented by George Adlard, October 3, 1871.

59. Bust of Benjamin Silliman, (1779–1864.) *C. B. Ives.*

60. Bust of George Washington, (1732–1799.) *Jean Antoine Houdon.*

Presented by David Hosack, April 19, 1832.

61. Medallion of Washington, (1732–1799.) *In bronze.* *Alfred W. Jones.*

Presented by the Artist, March 2, 1858.

62. Bust of John Watts, (1749–1836.) *Thomas Coffee.*

From the original by Ball Hughes.

Presented by his grandson, J. Watts De Peyster, October 10, 1863.

63. Bust of Daniel Webster, (1782–1852.) *Shobal V. Clevenger.*

64. Statuette of Daniel Webster, (1782–1852.) *In bronze.* *Thomas Ball, 1853.*

Presented by Katherine Chambers, March 4, 1913.

NO. SUBJECTS. ARTISTS.

65. Bust of Benjamin West, (1738–1820.)
Francis Chantrey.
Presented by Luther Bradish.

66. Bust of Joseph M. White, (1781–1839.) *In marble.* *Horatio Greenough.*
Presented by Mrs. Charles A. Davis, June 18, 1867.

67. Bust of Hugh Williamson, M. D., (1735–1819.)
William I. Coffee, 1816.

68. Bust of Oliver Wolcott, (1726–1797.)
Shobal V. Clevenger.
Presented by George Gibbs, November 3, 1840.

69. Bust of James R. Wood, M. D., (1816–1882.)
Presented by Samuel W. Francis, M. D., June 6, 1865.

70. Achilles and Penthesilea. *Group in marble.*
G. M. Benzoni.
Presented by the children of the late Charles H. Russell, February 2, 1886.

71. A Bacchante. *In marble.* *Nicolas Coustou.*
(*Bryan Collection.*)

72. The Indian. *In marble.* *Thomas Crawford.*
This sculpture is a repetition of the well known figure in *The Progress of Civilization in America*, a group executed by order of the Government for the Capitol extension at Washington.

"Resting on a low mound is seated the Indian chief, a nude figure excellently modeled. His head, crowned with tufted feathers, rests sadly upon his hand, the weary chase of life is over, he is dying—the Great Spirit waits to conduct him to the far off hunting-grounds, that dreamy land where souls repose in boundless prairies. His tribe has disappeared, he is left alone, the solitary offshoot of a mighty race; already the axe of the backwoodsman disturbs his last hours; civilization, and art, and agriculture—all mysteries to him incomprehensible—have desecrated his home, and the dark shadows of the past gather him into their bosom!"—*London Art Journal.*

Purchased from the family of the Artist, and presented by Frederic de Peyster, President of the Society, April 6, 1875.

73. Primitive Marksman. *In bronze.* *Fernando Miranda.*
Presented by the Artist, February 22, 1911.

NO. SUBJECTS. ARTISTS.

74. Ruth. *In marble.* *Henry K. Brown.*

"The artist has chosen the moment in which Ruth is addressed by Boaz as she stands among the gleaners. He quoted the lines of Keats in the song of the Nightingale—

'Perchance the self-same song hath found a path
To the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn.'

She is not in tears; but her aspect is that of one who listens in sadness; her eyes are cast down, and her thoughts are of the home of her youth in the land of Moab. Over her left arm hangs a handful of the ears of wheat which she has gathered from the ground, and her right rests on the drapery about her bosom. Nothing can be more graceful than her attitude, or more expressive of melancholy sweetness and modesty than her physiognomy."—*Extract of a letter by Mr. W. C. Bryant, dated Rome, 1845.*

This statue was purchased by Miss Hicks, of New York, and presented to the New York Gallery of Fine Arts.

75. Group of a Boy and Dog; or, *Chi Vinci, mangia. In marble.* *Henry K. Brown.*

This playful group was presented to the New York Gallery, by C. M. Leupp, Esq. The boy has left his bowl of milk upon the floor, and the dog is endeavoring to take advantage of his negligence, by appropriating the contents to himself, against which the boy stoutly protests. They are so equally matched in strength, that the struggle is of doubtful issue, and therefore the artist calls it, "*Chi vinci, mangia,*" or, who wins, eats.

(*New York Gallery of Fine Arts, 1858.*)

76. Bacchus. *In marble.*

Presented by Mrs. Howard Townsend Martin, March 13, 1909.

BIOGRAPHICAL SKETCHES OF ARTISTS

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Antony Samuel Adam-Salomon (1818–1881).

French sculptor, among whose works may be mentioned the busts of Rossini, Marie Antoinette and the Tomb of the Duke of Padua.

William van Aelst (1620–1679).

Born at Delft; died at Amsterdam. Son of a notary. He was instructed in painting by his uncle, Evert van Aelst, whose style and subjects he adopted, though he greatly excelled him.

Francesco Albano (1578–1660).

Born and died at Bologna. Son of Agostino Albano, a silk merchant. He was placed under the tuition of Denis Calvart. There he met Guido Reni and with him entered the School of Lodovico Caracci. He went to Rome, where his genius gained his reputation.

Antonio Allegri (da Correggio) (1494–1534).

An Italian painter, born and died at Correggio, Italy. He was the son of Pellegrino Allegri, a merchant. He learned the rudiments from his uncle, Lorenzo Allegri, and followed the style of Montegna.

Ezra Ames

was a coach painter of Albany, who turned his attention to portraiture and gained distinction in 1812 at the Pennsylvania Academy by exhibiting his portrait of Gov. George Clinton.

Alexander Anderson (1775–1870).

Born in New York City and died in Jersey City, N. J. He studied medicine at Columbia University and graduated

in 1796, but was essentially a wood engraver and later devoted himself entirely to that art.

Jacobus van Artois (1613–1684).

Born at Brussels. He was a celebrated Flemish landscape painter, and studied under John Mertens. His works are often decorated with excellent figures by David Teniers, which renders them much more valuable.

Jan Asselyn (1610–1660).

Born at Diepen and died at Antwerp. A Flemish landscape painter who studied under Esaias Vandervelde and went to Italy, where he remained several years.

John James Audubon (1780–1851).

Born near New Orleans, La.; died near New York City. His great love of nature led him to make the drawings of the birds, for which he is famous. He neglected business to spend his time in excursions through the woods, gathering specimens and making drawings of birds. He travelled extensively, making several voyages to England, finally settling, 1840, in New York City at what was known as Audubon Park on the Hudson, and was buried in Trinity Cemetery, adjoining his property.

Hendrik van Avercamp (1590–).

Born at Kampen; lived and died there. Surnamed Stomme van Campen. He executed many pictures, chiefly marine views and landscapes ornamented with cattle.

John de Baan (1633–1702).

Born at Haerlem; died at The Hague. A Dutch portrait painter who, after receiving some instructions from an uncle named Piemans, was sent to Amsterdam to study under Jacob de Backer.

Ludolf Backhuysen (1631–1708).

Born at Embden. A German painter, pupil of Albert van Everdingen and Henry Dubbels. He painted mostly marine subjects.

George A. Baker (1821–1880).

A native of New York; is highly esteemed for his portraiture of women and children. He was the pupil of his father, a miniature painter.

Thomas Ball (1819–1911).

Sculptor; born in Charlestown, Mass. Died at Montclair, N. J. He was a singer and portrait painter and in 1852 he took up modelling and executed a number of busts and statues, having studied in Europe several years.

Giorgio Barbarelli (1477–1510).

Born at Castelfranco, near Trevigi. An Italian portrait painter called Giorgione. Studied in the school of Giovanni Bellini, at Venice, where Titian became his fellow student.

Fra Bartolomeo (Baccio della Porta) (1475–1517).

Born and died at Savignano, near Florence. Called also Il Frate, and Fra Bartolomeo di San Marco. While very young he became the disciple of Cosimo Rosselli, and acquired the name of Baccio della Porta, from his residence near the gate of St. Peter.

Bassano (Jacopo da Ponte) (1510–1592).

Born at Bassano, commonly called Il Bassano. He was the son of Francesco da Ponte, called also the Elder Bassano. He received his first instruction from his father, and then at Venice under Bonifazio Veneziano.

Gerard van Battem.

A Dutch landscape painter, who flourished about 1650 and died at Amsterdam in 1690. His subjects are mountainous landscapes, with travellers or banditti, and hunting pieces.

Pompeo Battoni (1708–1787).

Born at Lucca; died at Rome. An Italian painter, son of a goldsmith. He was sent to Rome, where he studied under Sebastian Conca, and Agostino Masucci. He was more employed in portraits than historical works.

Jan Beerstraaten (1622–1687).

Dutch painter, born and died at Amsterdam. He painted landscapes.

Cornelius Bega (1620–1664).

Born at Haerlem. He studied under Adrian Ostade, and became the ablest painter of his school. His pictures, like those of Ostade, represent Dutch peasants regaling and amusing themselves, and the interiors of Dutch cottages.

Joseph L. H. Bellangé (1800–1866).

French painter, born and died at Paris. He was influenced by the wars of the 1st Napoleon and painted mostly military scenes.

Theodore van Bergen (1645–1689).

Born at Haerlem. A Dutch painter of landscapes and cattle. Studied under Adrian Vandevelde and was his ablest scholar.

Nicholas Berghem (1620–1683).

Born at Haerlem. A Dutch painter, the son of Peter Class van Haerlem. It is difficult to say how the name Berghem or Berchem originated. He studied first under his father and subsequently under John van Goyen and also John Baptist Weeninx.

Pietro Berretini (1596–1669).

Born at Cortona; died at Rome. Called Da Cortona and was a Florentine painter and architect. He studied under Baccio Ciarpi, but gained more advantage from the study of the works of Raffaelle and Caravaggio.

Albert Bierstadt (1830–1902.)

Born in Düsseldorf, Germany, and in 1831 came with his parents to New Bedford, Mass. In 1853 he returned to Düsseldorf and studied painting there and in Rome. In 1857 he returned to the United States and made an extended tour in the West, especially Colorado and California. He died in New York City.

THOMAS BIRCH (1787–1851).

Born in London, England, the son of William Birch. Was brought to this country in 1794 when seven years of age. His father was his instructor. He lived and died in Philadelphia and was a landscape and marine painter.

ABRAHAM BLOEMAERT (1564–1658).

Born at Gorcum. He was a Dutch historical and landscape painter and engraver, who studied under Joseph de Beer.

JOHANNES FRANCIS VAN BLOEMEN (1662–1740).

Born at Antwerp; died at Rome. A Flemish landscape painter, who went to Italy when very young and remained there all his life. Studied under Goubau and was called Orizonti.

PETRUS VAN BLOEMEN (1657–1719.)

Born at Antwerp. He visited Rome for improvement, where the Flemings called him Standard, from his painting occasionally charges of cavalry. He returned to Antwerp, and in 1699 was made director of the Academy.

JAMES BOGLE (1817–1873).

Born in Georgetown, S. C.; died in Brooklyn, N. Y. Came to New York 1836, and entered the studio of Professor Morse. He confined himself to portrait painting.

FERDINAND BOL (1611–1681).

Born at Dort. A Dutch historical and portrait painter and engraver. His family removed to Amsterdam where he studied under Rembrandt, whose style he imitated.

JOSEPH BONOMI (1796–1878).

Born at Rome and died at London. An English sculptor and draftsman, the son of Giuseppe Bonomi.

JOHN AND ANDREW BOTH.

These Dutch painters were brothers. They were natives of Utrecht, John, the elder, being born about 1610 and died after 1662. Andrew died 1645. They learned the elements of design from their father, who was a painter on glass, but afterwards studied under A. Bloemaert.

Sandro or Alessandro Botticelli (1447–1510).

A Florentine painter and engraver. He studied under Filippo Lippi and subsequently visited Rome, where he executed several important works for Sixtus IV.

François Boucher (1703–1770).

A Parisian painter and engraver. He studied under François Le Moine, and was appointed court painter. He succeeded best in pastoral subjects.

Sebastien Bourdon (1616–1671).

Born at Montpellier; died at Paris. A French painter and engraver who studied the elements of design with his father.

Peter Bout (1658–1731).

Born at Brussels; he painted in conjunction with Boudewyns, whose landscapes he ornamented with figures, representing assemblies, merrymakings and similar subjects.

Edward Augustus Brackett (1819–).

Sculptor, born in Vassalborough, Me. He began his career in 1838 and produced portrait busts of prominent persons.

William Bradford (1827–1892).

Born in New Bedford, Mass. Began by painting ships and coast scenes of New England and British North America, and later extended his studies to the Arctic regions.

Renier Brakenburg (1650–1702).

Born at Haerlem. A Dutch painter who studied first under Mommers, a landscape painter, and afterwards under Bernard Schendel. His subjects, representing merrymakings and drunken assemblies, are similar to those of Schendel.

Leonard Bramer (1596–1674).

Born and died at Delft. He was a Dutch painter and painted night pieces, with towns on fire and caverns, in the manner of Rembrandt. His principal works were historical subjects of a small size.

Ludovico Brea.

A painter of the Genoese school, and a native of Nice. It is not mentioned under whom he studied. He resided at Genoa from 1483 to 1513.

Quirinus Brekelenkam.

A Dutch painter who lived about 1650. He studied under Gerard Douw and followed the style of that master and of Rembrandt. His works represent Dutch cottages with figures.

Agnolo Bronzino (1502–1572).

A Florentine painter, and favorite scholar of Jacopo Carrucci, whom he assisted in some works. He imitated Michael Angelo.

Adrian Brower (1605–1638).

Born at Haerlem; died at Antwerp. A Dutch painter of poor parentage. Francis Hals offered to take him into his school, which he gladly accepted. He was a friend of Adrian Ostade and Rubens.

John H. I. Browere (1792–1834).

Sculptor, a student in Columbia University, and later studied painting under Archibald Robinson. After visiting Europe he returned to New York in 1819 and took up modelling. He devoted a great amount of time in forming a collection of busts which he executed of the most noted men in the country, prominent in history.

David Brown.

A pupil of George Moreland, whose works he imitated. He exhibited landscapes at the Royal Academy from 1792 to 1797.

George Loring Brown (1814–1889.)

Born and died in Boston, Mass. He attended the Franklin School and became an engraver's apprentice. He studied under Washington Allston, and while in Paris under Eugene Isabey.

Henry Kirke Brown (1814–1886).

Sculptor, born in Leyden, Mass., and died in Newburgh, N. Y. He studied painting under Chester Harding, of Boston, and then took up sculpture, executing portrait busts in Albany. He executed many statues of notable persons for various states.

John Brueghel (1568–1625).

Born at Brussels, the son of Peter Brueghel the elder. He commenced miniature painting, but afterwards studied oil painting under Peter Goekint.

Charles Le Brun (1619–1690).

A Parisian painter, son of a sculptor. He was placed in the school of Simon Vouet, and went to Italy, where he was assisted in his studies by N. Poussin. In 1662 he commenced his great work of the Battles of Alexander, which gained him an immense reputation.

Buonamico Buffalmacco (1262–1340).

A Florentine painter who studied under Andrea Taffi. He painted in the dry, Gothic style of the immediate followers of Cimabue.

William De Buytenweg (1600–1640).

Born at Rotterdam. Houbraken calls him Geestige Willem (William the Gay). His principal work was the Triumph of William, Prince of Orange.

Paolo Caliari (1528–1588).

Born at Verona. He was of the Venetian school and called Paolo Veronese. He was placed in the school of his uncle, Antonio Badile.

Antonio Canal (Canaletto) (1697–1768).

A Venetian painter whose father was a scene painter, and he was brought up in the same profession. He went to Rome, where he designed the grand remains of antiquity. Returning to Venice, he chose as his subjects interior views.

Annibale Caracci (1560–1609).

A Bolognese painter, studied under his cousin, Lodovico, who advised him to study the works of Correggio.

Francis B. Carpenter (1830–1900).

Born in Homer, N. Y. He was mostly self-taught. He removed to New York in 1851 and was a portrait painter, having painted many distinguished men.

Juan Carrenno de Miranda (1614–1685).

Born at Abiles, in Asturias. A Spanish painter, who studied at Madrid under P. de las Cuevas and afterwards under Bartolomé Roman. He died at Madrid.

John W. Casilear (1811–1893).

Born in New York, and began studying at the age of fifteen under Peter Maverick, the engraver, after whose death he became a bank note engraver. He took up oil painting and went to Europe to study in 1840 and again in 1857. He died at Saratoga, N. Y.

Andrea del Castagno (1390–1457).

A painter of Castagno in Tuscany. Bernardetto de Medici placed him under Masaccio. After leaving that master he became one of the most distinguished artists of the day.

Giuseppe Cerrachi (1760–1801).

Italian sculptor; came to Philadelphia in 1791 and made busts of eminent men. In 1800, having joined in a plan to assassinate the first Consul of Italy, he, with the intention of carrying out the design, proposed to undertake a statue of him. The plot was detected and he was guillotined.

Giuseppe Cesari (1568–1640).

Born at the Castle of Arpino in Naples; died at Rome. Pope Gregory XIII. placed him in the school of Nicolo Pomerancio.

Philip de Champagne (1602–1674).

Born at Brussels; died at Paris. At the age of nineteen he went to Paris, and received most assistance from Fouquieres, who lent him some of his drawings.

Sir Francis Chantrey (1781–1841).

Sculptor, born at Norton in Derbyshire, England, and was apprenticed as a carver in Sheffield. Later he established himself as a modeller in clay in Dublin, then Edinburgh and finally in London. He executed chiefly sepulchral monuments and busts. In 1837 he was knighted.

John Gadsby Chapman (1808–1889).

Born in Alexandria, Va., and went to Italy to study. He settled in New York and became a successful engraver and illustrator. In 1848 he returned to Italy and had his studio in Rome.

Jean Baptiste Simeon Chardin (1701–1779).

Born and died at Paris. A French painter who distinguished himself by painting conservation pieces of a domestic character.

Gio Cimabue (1240–1302).

Born at Florence and of noble descent. He has been credited with rescuing the art from its gross and barbarous state, and he has been called the father of modern painters.

Shobal Vail Clevenger (1812–1843).

Sculptor, born near Middletown, Butler Co., Ohio; died at sea. He was first occupied as a stone cutter in Cincinnati and was induced by David Guio to carve busts in freestone. He came to New York and executed several notable busts. In 1840 he went to Rome.

JEAN HENRI DE COENE (1798–1866).

Belgian painter of genre and historical subjects, born at Nederbrakel; he was a pupil of David and of Paelinck. He became professor in the Brussels Academy, and died in that city.

THOMAS COLE (1801–1848).

Born in Bolton-le-Moor, England; died near Catskill, N. Y. His father emigrated to the United States in 1819 and settled in Ohio, where Thomas Cole took lessons from a painter named Stein. In 1825 he removed to New York and became associated with Durand and Trumbull. He founded the "Hudson River School" and became one of the best American landscape painters. He made several visits to Europe.

WILLIAM COLLINS (1787–1847).

English painter, born and died at London. Studied under Moreland and in the Royal Academy. In 1836 he visited Italy, where he studied for two years.

JOHN SINGLETON COPLEY (1737–1815).

Born in Boston, Mass.; died in London. He was essentially a portrait painter. In 1774 he went to England, and after a visit to Italy, settled in London.

GONZALES COQUES (1614–1684).

Born and died at Antwerp. A Flemish painter who learned the elements of the art from Peeter Brueghel III., and then studied under David Ryckaert, the elder.

CORREGGIO, *see* ALLEGRI, ANTONIO.

JACQUES COURTOIS (1621–1676).

Called Il Borgognone; was born at St. Hippolyte, in Franche Conté, and died at Rome. He was the son of an obscure artist, who taught him the elements of design.

NICHOLAS COUSTOU (1658–1733).

French sculptor, born at Lyons and died at Paris. He studied at Paris under his uncle, Coysevox, and later at

Rome. At the age of twenty-three he won the grand prize of the Royal Academy, which entitled him to the royal pension.

Lucas Cranach (1472–1553).

A German painter and engraver, born at Cranach, whose family name it is believed was Sunder. He was burgomaster of Wittenberg and was a friend of Luther and Melanchthon. Was a pupil of his father, and died at Weimar.

Christopher Pearse Cranch (1813–1892).

Born in Alexandria, Va.; entered the ministry in 1835, from which he retired in 1842 to study art. He studied in France and Italy, returning to New York. Was also an author. He died at Cambridge, Mass.

Thomas Crawford (1814–1857).

Sculptor, born in New York City; died in London. At the age of nineteen he entered the studios of Frazer and Launitz in New York, and in 1834 went abroad and lived in Rome thereafter. He executed many notable works.

Thomas S. Cummings (1804–1894).

Born in England; came to New York in infancy. He studied with Henry Inman and became a miniature portrait painter. Was a founder of the National Academy and in 1838 was commissioned Brigadier General of Militia by Gov. Seward.

Albert Cuyp (1620–1691).

A Dutch painter, born at Dort, son of Jacob Gerritze Cuyp, who taught him the elements of design. He became an excellent landscape painter.

Jacob Gerritze Cuyp (1594–1652).

Born at Dort and studied under A. Bloemaert. He was one of the founders of the Academy at Dort in 1642. His works were greatly surpassed by his son.

Abraham Delanoy, Jr.

A native of New York, who studied art under Benjamin West at London and in January, 1771, advertised his pro-

fession as a portrait painter in the New York newspapers. Six months later he advertised again, as selling various articles of merchandise as well as "most kinds of painting done as usual, at reasonable rates." In his latter days Dunlap says he was poor and dependent on sign-painting for his support. He died about 1786.

Antonio Dello (1603–).

An Italian historical painter, born at Florence, who assisted in the execution of great works in the Escurial in 1658.

Balthazar Denner (1685–1749).

German painter, born at Hamburg, who excelled in mechanical execution of painting. The faculty of imitation and German patience constituted the whole merit of this artist.

Jean Baptiste Descamps (1706–1791).

Born at Dunkirk, and studied under his uncle, Louis Coypel, after which he went to Paris and entered the school of Largillière. He established a school of design at Rouen.

Anson Dickinson (1780–).

Born in Litchfield, Conn., and worked as a silversmith. He became a miniature painter and removed to New York.

Christian William Ernest Dietrich (1712–1774).

A German artist, born at Weimar and died at Dresden. He learned the first principles from his father and afterwards studied under Alex. Thiele, a landscape painter. Was also an engraver of reputation.

John Dixey (–1820).

Sculptor, born in Dublin, Ireland, and educated in London. He was a student of the Royal Academy and came to America in 1789. He was vice-president of the Pennsylvania Academy of Fine Arts and lived many years in New York.

Simon van der Does (1653–1717).

Born at Amsterdam, son of Jacob van der Does, who instructed him in the art, adopting the same style of painting as his father, in subjects and manner.

Carlo Dolci (1616–1686).

Born at Florence, and studied under Jacopo Vignali. His best works were chiefly confined to heads of the Saviour and the Virgin and to Madonnas.

Domenichino (1581–1641).

His real name was Domenico Zampieri; born at Bologna and received his first instructions from Denis Calvart and then in the Academy of the Caracci, where Guido and Albano were then students.

John Doncker (1610–).

A Dutch painter, born at Gouda, who had great abilities but died prematurely.

Gerard Douw (1613–1675).

Born at Leyden, the son of a glazier, and received his first instructions in drawing from Dolendo, the engraver, and later a pupil of Rembrandt.

Guillam Dubois (1622–1680).

A Dutch landscape painter, born and died at Amsterdam, and painted in the style of Ruisdael.

Thomas Spence Duché (1766–).

Born in Philadelphia about 1766, and was the pupil of Benjamin West. Dunlap says, "little is known" of him.

William Dunlap (1766–1839).

Born in Perth Amboy, N. J.; died in New York City. He was engaged in artistic, dramatic and literary work. He came to New York in 1777 and painted portraits. In 1784 he went to London and studied with Benjamin West.

JOSEPH SIFFREIN DUPLESSIS (1725–1802).

Born at Carpentras, France. He was placed under Imbert at Chartreuse. In 1745 he entered the school of Subleyras at Rome. At the age of twenty-seven he went to Paris and was admitted to the Royal Academy. He was appointed keeper of the Museum at Versailles.

ASHER B. DURAND (1796–1886).

Born at Jefferson, N. J., and died in South Orange, N. J. He first took instructions from his father in engraving and in 1812 was apprenticed to Peter Maverick in New York City, whose partner he became, rising to the highest rank in that profession. He then turned his attention to painting landscapes in oil as well as portraits. In 1826 he was one of the founders of the National Academy of Design and its President from 1845 to 1861.

ALBERT DURER (1471–1528).

Born at Nuremberg. He was the son of a skillful goldsmith, who taught him the rudiments of design; subsequently he studied under Martin Hapse and Michael Wolgemut. He was most famous as an engraver.

JOSEF LAURENS DYCKMANS (1811–1888).

Flemish painter, born at Lierre. Pupil of Tielemans and Wappers. Painted genre pictures and small portraits, and was professor in the Antwerp Academy.

JAMES EARLE (1761–1798).

Born in Leicester, Mass., and died in Charleston, S. C. He painted portraits in Charleston, S. C., and died suddenly of yellow fever when he was preparing to return to England.

RALPH EARLE (1751–1801).

Born in Leicester, Mass.; died in Bolton, Conn. He painted portraits in Connecticut in 1775 and after the Revolution went to England, where he studied under Benjamin West, returning to the United States in 1786. His American historical paintings are among the first ever executed by an American artist.

Francis W. Edmonds (1806–1863).

Born in Hudson, N. Y.; died at Bronxville. He was a bank cashier in his native city and in New York City until 1855. During this time he studied at the National Academy of Design. While Secretary of the American Bank Note Company he designed several pictures which were engraved on notes printed by that establishment.

Gerbrant vanden Eeckhout (1621–1674).

A Dutch painter, born at Amsterdam, who studied in the school of Rembrandt and became a great portrait painter.

Charles L. Elliott (1812–1868).

Born in Scipio, N. Y.; died in Albany, N. Y. About 1834 he came to New York and was a pupil of Trumbull and later of Quidor. He painted numerous portraits of eminent men.

Juan Antonio Escalante (1630–1670).

Spanish painter, born at Cordova, who studied under Francisco Rizi, but imitated the style of Tintoretto. He died at Madrid.

Jan van Eyck (1380–1440.)

A Flemish painter, native of Maes-Eyck, on the river Maes. He was a brother of Hubert van Eyck. They established themselves at Bruges and founded the Flemish school, and are credited with inventing oil painting.

Gaudenzio Ferrari (1484–1550).

An Italian painter, student of Perugino, says one writer, while others say he first studied under Stefano Scotto and then under Bernardino Luini.

Odoardo Fialetti (1573–1638).

Born at Bologna; died at Venice. He first studied under Gio. Battista Cremonini and then in the school of Tintoretto.

George W. Flagg (1816–1897).

Born in New Haven, Conn. He studied with his uncle, Washington Allston. Under the patronage of Luman Reed he spent three years in Europe to study. After living six years in London he returned to New Haven and subsequently removed to New York City.

Jared Bradley Flagg (1820–1899).

Born in New Haven, Conn. Studied with his brother, George W. Flagg and Washington Allston. He first settled in Hartford, Conn., and in 1849 removed to New York. He entered the ministry, but after ten years of that life returned to his former profession.

Albert Flamen.

A Flemish painter and engraver who was born in Bruges and established himself at Paris from 1648 to 1664. He possessed greater abilities for engraving than for painting.

Samuel Folwell (1765–1813).

He probably came from New England and died in Philadelphia, where he was a miniature painter as well as a cutter of silhouettes and a "worker in hair." He conducted a school in that city for a time and engraved portraits and book plates.

Charles de la Fosse (1636–1716).

Born at Paris, the son of a goldsmith, he studied under Charles Le Brun and later studied the works of Titian and Veronese. He became a distinguished colorist of the French school.

Jacques Fouquières (1580–1659).

A Flemish landscape painter, born at Antwerp and died at Paris. Studied under Josse Momper and John Brueghel.

Leonard de France (1735–1805).

Flemish painter, born at Liége, who studied under J. B. Coclers. He was appointed first professor in the Academy of the Fine Arts at Liége.

Francis Francken (1542–1616).

Called the Elder. Flemish painter, born at Antwerp, who studied under Francis Floris. He painted historical subjects.

Martin Freminet (1567–1619).

Born and died in Paris. He was the son of an obscure painter. When he visited Rome, formed a friendship with Giuseppe Cesari, but followed the style of Michael Angelo.

Sigmund Freudenberger (1745–1801).

Born at Berne, was a pupil of Em. Handmann, and then studied under Wille, Boucher, Greuze and Röslin. He painted and engraved Swiss life scenes.

James Frothingham (1788–1864).

Born in Charlestown, Mass., and died at Brooklyn, N. Y. He began life as a chaise painter in his father's chaise manufactory, from which he developed into a successful portrait painter.

John Fyt (1609–1661).

A Flemish painter, born at Antwerp; was distinguished for painting animals, especially dogs. Pupil of Frans Snyders.

Barent Gaal (1650–1703).

Dutch painter, born at Haerlem; studied under Philip Wouwermans and painted horse-fairs, battles and hunting-pieces.

Taddeo Gaddi (1300–1366).

An Italian painter and architect, born in Florence. He was the son of Gaddo Gaddi, who first instructed him. Later he studied in the school of Giotto.

Thomas Gainsborough (1727–1788).

An English painter of portraits and landscapes who was born at Suffolk. He received instructions from Gravelot and Hayman.

JOHN VAN GEEL (1631–1698).

A Dutch painter, and scholar of Gabriel Metzu, whose style he imitated. Born and died at Rotterdam.

NICHOLAS VAN GELDER.

Was an animal painter of the Netherlands, who flourished in the seventeenth century.

GENTILESCHI, *see* LOMI.

JEAN L. T. A. GERICAULT (1791–1824).

A French painter, born at Rouen, who studied under Carle Vernet and afterwards in the School of Guerin He died at Paris.

FRANÇOIS REGIS GIGNOUX (1816–1882).

Born in Lyons, France; died in Paris. He studied art in the Academy of St. Pierre at Lyons and in the School of Fine Arts at Paris. In 1844 he came to the United States and opened a studio in Brooklyn, N. Y., returning to France in 1870.

GROVE SHELDON GILBERT (1805–1885).

Born in Clinton, N. Y.; died in Rochester. Studied medicine for a time but decided to take up art. For several years he painted in Fort Niagara and Toronto, settling in Rochester in 1834. He painted mostly portraits.

GIORGIONE, *see* BARBARELLI, GIORGIO.

GIOTTINO, *see* STEFANO, TOMMASO.

GIOTTO DI BONDONE (1276–1337).

An Italian painter and architect, born at Vespignano. He attracted the attention of Cimabue, under whom he studied and surpassed.

JAN GLAUBER (1646–1726).

A landscape painter, born at Utrecht, Holland, of German parents. He entered the School of Nicholas Berghem

and later went to Rome. He settled at Amsterdam and formed a friendship with Gerard de Lairesse.

Henry Goltzius (1558–1617).

A Dutch painter and engraver, born at Mulbrecht, who acquired the elements of design from his father, afterward studying engraving under Theodore Cuernhert.

Hubert Goltzius (1526–1583).

A Flemish painter and engraver; born at Venloo, died at Bruges. He studied in the School of Lambert Lombard at Liége, and later visited Rome.

John van Goyen (1596–1666).

Born at Leyden and died at The Hague. Was one of the earliest Dutch landscape painters. He studied under Schilderpoort, Isaac Nicolai and Esias Vandevelde, and was father-in-law to Jan Steen.

Henry Peters Gray (1819–1877).

He was born and died in New York and in 1838 entered the studio of Daniel Huntington. He visited Europe several times and was president of the National Academy 1869–1871.

Horatio Greenough (1805–1852).

Sculptor, born in Boston, Mass., and died in Somerville, Mass. When a boy he was taught the rudiments of his art by a French sculptor, Binon. He entered Harvard, where he met Washington Allston; but before completing his college course Greenough sailed for Europe in 1825, where he lived permanently.

Jean Baptiste Greuze (1725–1805).

Born at Tournus; died at Paris. He studied in School of Grandon, a portrait painter at Lyons, where he made rapid progress.

Anthony Griff or Grief (1670–1715).

Flemish painter of landscapes, dead game and dogs. Born at Antwerp and died at Brussels.

William Grimaldi (1751–1830).

Born in Shoreditch, England, and died in London. Studied under Worlidge and afterward at Paris. He was a miniature painter and painted for members of the Royal Family.

Jean Antoine Theodore Gudin (1802–1879).

Born at Paris and died at Boulogne. He was marine painter of harbor and coast scenes, also landscapes. He practised etching and lithography.

Guido, *see* Reni.

Guido Guidone Siena.

An old Sienese painter who made great improvement over the Greeks before the time of Cimabue and Giotto.

Francis Guy (1760–1820).

Born in England and came to New York in 1795, going to Philadelphia and Baltimore, where he established dye-works. He also had been a tailor, but always worked at landscape painting, to which he was devoted. About 1817 he returned to Brooklyn, N. Y., where he died.

Jan Hackaert (1636–1699).

Born at Amsterdam, he became one of the ablest landscape painters of the Dutch School. He was a friend of Adrian Vandervelde.

Francis Hals (1584–1666).

Flemish portrait painter, born at Antwerp and died at Haerlem. He was a disciple of Karel van Mander and a friend of Van Dyck.

George P. A. Healy (1813–1894).

Born in Boston, Mass. He went to Paris in 1836 and occasionally visited the United States. He resided in Chicago from 1855 to 1867 and then made his residence in Rome and in Paris. He was one of the best American portrait painters of the French School. He died at Chicago.

MATTHEW VAN HELMONT (1653–1719).

Flemish painter, born at Brussels, who studied under D. Teniers and painted similar subjects to those of that master. He died at Antwerp.

BARTHOLOMEW VANDER HELST (1611–1670).

Dutch painter, born at Haerlem, who painted historical subjects and portraits. He died at Amsterdam.

EGBERT VAN HEMSKERK (1645–1704).

Called "the younger," was born at Haerlem and died at London. He studied under Peter Grebber and painted drunken scenes and drolls.

MARTIN VAN VEEN HEMSKERK (1498–1574).

Dutch painter, born at Hemskerk, the son of Jacob William van Veen. He studied under John Lucas and in the school of John Schoorel. Later he studied the works of Michael Angelo.

GUILLIAM VAN HERP (1614–1677).

Born and died at Antwerp. Pupil of Damiaan Wortelmans and painted history and genre. He came under the influence of Rubens.

JOHN VANDER HEYDEN (1637–1712).

Born at Gorcum; he obtained his knowledge of design from a glass painter. He painted churches, palaces, ruins and views of cities. Died at Amsterdam.

THOMAS HICKS (1823–1890).

Born in Newtown, Pa. He studied in the Pennsylvania Academy of Fine Arts and in 1838 entered the National Academy in New York. After studying abroad he returned to New York City in 1849 and began a successful career as a portrait painter.

JOHN WILLIAM HILL (1812–1879).

Born in England and died in this country. He did aquatint work and drew upon stone for the lithographers.

Later he painted landscapes in water-colors and achieved considerable reputation.

THOMAS HILL (1829–).

Born in Birmingham, England. He came to the United States in 1840 and settled in Taunton, Mass. Until 1853 he followed the profession of ornamental painting, then studied in the life-class of the Pennsylvania Academy at Philadelphia. He removed to California and painted landscapes.

MINDERHOUT HOBBEMA (1638–1709).

Born at Coeverden, Holland, and resided at Amsterdam. He was a friend of Ruysdael and their styles are similar.

WILLIAM HOGARTH (1697–1764).

Born at London. His father was a schoolmaster, who apprenticed him to an engraver, after which he entered the Academy of St. Martin's Lane.

HANS HOLBEIN (1497–1554).

A Swiss painter and wood engraver, born at Augsburg. He was the son and scholar of John Holbein. He visited England and painted a number of portraits, including Henry VIII., who gave him apartments in the palace. He died at London.

GERARD HONTHORST (1590–1656).

A Dutch painter, born at Utrecht, who studied under Abraham Bloemaert. Going to Rome he studied the works of M. A. Caravaggio and later settled at The Hague.

PETER DE HOOGE (1632–1681).

A Dutch painter, born at Rotterdam and died at Haerlem. His usual subjects were interiors of Dutch apartments with figures.

JOHN HORREMANS, THE ELDER (1682–1759).

A Flemish painter, born at Antwerp, whose favorite subjects were conversation pieces. Studied under Michiel Vander Voort and Jan van Pee.

Jean Antoine Houdon (1740–1828).

Sculptor, born at Versailles, France; died at Paris. He studied his art under Michel Ange Slodtz and later under Pigale. In 1785 he accompanied Franklin to the United States and spent two weeks at Mount Vernon to prepare his statue of Washington, now in Richmond, Virginia. He produced many masterpieces which placed him foremost of French sculptors.

Jan van Hugtenburg (1646–1733).

Dutch painter and engraver, born at Haerlem. He studied under Thomas and Jacob Wyck and later became acquainted with Vander Meulen who gave him instruction. Died at Amsterdam.

Daniel Huntington (1816–1906).

Born and died in New York City, and was a classmate of Charles L. Elliott at Hamilton College. In 1835 he studied with Samuel F. B. Morse. In 1839 he visited Europe and again in 1844. Returning to New York in 1846 he devoted himself chiefly to painting portraits, and was elected President of the National Academy of Design.

Cornelius Huysmans (1648–1727).

A Flemish landscape painter, born at Antwerp, who later settled at Mechlin. He was placed in the school of Gaspar de Wit and then studied under Jacques Artois. He is also known as Houseman of Mechlin, where he died.

Charles C. Ingham (1797–1863).

Born in Dublin, Ireland; died in N. Y. City. He studied in the Academy of Dublin and settled in New York in 1817, being one of the founders of the National Academy of Design.

Henry Inman (1801–1846).

Born in Utica, N. Y.; died in New York City. Pupil of John Wesley Jarvis, with whom he studied seven years, painting miniatures. Later he acquired a high reputation as a portrait painter.

Chauncey B. Ives (1812–).

Sculptor, born in Hamden, Conn., the son of a farmer. At the age of sixteen he apprenticed himself to E. R. Northrup, a wood carver, and later studied with Hezekiah Augur. He lived most of the time abroad at Rome, making occasional visits to America. For a short time in 1855 he had a studio in New York and received many orders.

Karl du Jardin (1625–1678).

Born at Amsterdam and studied under Nicholas Berghem. He went to Italy where he was received by the Bentevogel Society. His works are mostly confined to landscapes.

John Wesley Jarvis (1780–1834).

Born in South Shields, England; died in New York City. He came to Philadelphia in 1785 and with but little instruction began to paint portraits in which he became popular. The bust of Thomas Paine, now in the Society collection, was executed by Jarvis.

William Jewett (1792–1873).

Born in East Haddam, Conn., and died at Bayonne, N. J. He began life as a farmer and was apprenticed to a coach-maker at New London, Conn., for whom he prepared paints and assisted in coloring carriages. At New London he met Samuel L. Waldo whose assistant he became and later collaborated with him in painting portraits.

David Johnson (1827–1908).

Born in New York City and received a few lessons from Jasper F. Cropsey. His paintings represent mostly American scenery. He was a member of the National Academy of Design. He died at Walden; N. Y.

Eastman Johnson (1824–1906).

Born in Lowell, Me., and died in New York City. He first settled in Augusta, Me., and executed portraits in black and white and in pastel. In 1845 he removed to Washington, D. C., and in 1849 visited Europe, returning to the United States in 1856. In 1858 he settled in New York. He was an excellent portrait painter.

JACOB JORDAENS (1593–1678).

Born and died at Antwerp. He studied under Adam van Oort, whose daughter he married. He was associated with Rubens, whose style he imitated.

JEAN JOUVENET (1644–1717).

French painter, born at Rouen, the son of Laurent Jouvenet, who taught him the first principles of the art. Later he studied with Nicholas Poussin. Died at Paris.

WILLIAM KALF (1630–1693).

Dutch painter, born and died at Amsterdam. He studied under Hendrick Pot, an historical painter, and after leaving that master he acquired a reputation painting still life.

JOHN F. KENSETT (1818–1872.)

Born in Cheshire, Conn.; died in New York City. Studied under his father as an engraver and went into the employ of the American Bank Note Company at New York. He went to Europe to study Art in 1845 with other artists. Returning in 1847, he established himself in New York.

ALBERT KLOMP.

A Dutch painter whose pictures are dated from 1602 to 1632 and have much merit.

JAN KOBELL (1779–1814).

The son of Hendrick Kobell, born at Delfshaven. He was placed under the instruction of W. R. vander Wal, and adopted Paul Potter for his model.

BAREND C. KOEK-KOEK (1803–1862).

Born at Middleburg, Zeeland, and died at Cleves. He was a student of the Amsterdam Academy under Schelfhout and Van Oos. In 1841 he founded an Academy of Design at Cleves.

CHRISTIAN KÖHLER (1809–1861).

Born at Werben, studied at Berlin Academy, and was professor at the Düsseldorf Academy 1855–58. He painted historical subjects and died at Montpellier.

Edward J. Kuntze (1826–1870).

Sculptor, born in Pomerania, Prussia; died in New York City. He studied in Stockholm, Sweden, and lived for some years in London, England. In 1852 he came to America and achieved a reputation.

Siegmund Lachenwitz (1820–1868).

Born at Neuss and died at Düsseldorf. Was a student at the Düsseldorf Academy 1840–1867, studying animal life.

Gerard de Lairesse (1641–1711).

Flemish painter, born at Liége and died at Amsterdam. He was the son of Renier Lairesse, who taught him the elements of design, later studying under Bertholet Flemael.

James R. Lambdin (1807–1889).

Born in Pittsburg, Pa.; studied under Thomas Sully, and established himself as a portrait painter. He was professor of fine arts in the University of Pennsylvania and an officer of the Pennsylvania Academy of Fine Arts.

Louis Lang (1814–1893).

Born in Waldsee, Württemberg, Germany. He studied at Stuttgart and Paris, and came to the United States in 1838 and resided in Philadelphia and New York, making frequent trips to Europe. Died at New York.

Nicholas de Largilliére (1656–1746).

Born at Paris, and studied under Francis Gobeau, a painter of landscapes and still life. He became a successful portrait painter.

Robert E. Launitz (1806–1870).

Sculptor, born in Riga, Russia; died in New York City. He studied under Thorwaldsen and in 1828 came to New York. He was the instructor of Thomas Crawford and has been called the father of monumental art in America.

Phillippe Lauri (1623–1694).

Son of Baldassare Lauri; born at Rome, and studied first under his brother, Francesco Lauri, and at the latter's death entered the school of Angelo Caroselli, his brother-in-law.

Sir Thomas Lawrence (1769–1830).

An English portrait painter, born at Bristol, England, and studied under Mr. Hoare and in the Royal Academy. He was encouraged and advised by Reynolds. After the death of Benjamin West he was chosen president of the Royal Academy.

Oliver I. Lay (1845–).

Born in New York City, and was a pupil of Thomas Hicks. He studied at the Cooper Institute and the National Academy.

Jacob H. Lazarus (1823–1891).

Born and died at New York. He was a pupil of Henry Inman and had a successful career as a portrait painter in this city.

Sir Peter Lely (1618–1680).

A German portrait painter, born at Soest, in Westphalia. He studied in the school of Peter Grebber, of Haerlem, for two years. His style of painting resembled that of Van Dyck, whom he imitated. He died at London.

Nicholas Bernard Lepicié (1735–1784).

A French painter, the son of Bernard Lepicié; born and died at Paris; studied under Carl Vanloo.

Lucas van Leyden (1494–1533).

So called from the place of his birth; was the son of Hugo Jacobs, who instructed him in the rudiments of art and later placed him with Cornelius Engelbrechtsen. He became a friend of Durer.

Henry Leys (1815–1869).

Born and died at Antwerp. Studied at the Antwerp Academy and under de Brackeleer.

John Lingelbach (1625–1687).

Born at Frankfort, Germany, and died at Amsterdam. He went to Amsterdam when very young, and later visited Paris and Rome to study.

Sebastian Llanos y Valdes (1602–1668).

A Spanish painter who flourished at Seville and studied under Francisco d'Herrera the Elder. He became president of the Academy of Seville.

Artemisia Lomi (1590–1642).

Called Gentileschi. An Italian paintress, born in Rome; went to England and later resided at Naples, where she married Pietro Antonio Schiattesi. She was the daughter and pupil of Orazio Lomi who adopted the name Gentileschi from his maternal uncle.

Lorenzo il Monaco (1370–1425).

An Italian painter who died at Florence. He was a follower of Angiolo Gaddi.

Anthony de Lorme.

A Dutch painter of whom little is known. He flourished at Rotterdam about 1640–1666. His pictures represent interiors of churches and other edifices.

Claude Lorraine (1600–1682).

Born in Chamagne, Lorraine, and learned the first rudiments of art from his brother, who was an engraver on wood. He entered the Academy of Godfrey Waal at Naples and later studied under Agostino Tassi, a landscape painter at Rome.

Bernardino Luini (1475–1530).

Born at Luino in the Milanese on the Lago Maggiore, and from his style is considered to have been a follower of Leonardo da Vinci, but first studied under Stefano Scotto.

Nicholas Maas (1632–1693).

A Dutch painter, born at Dort. He entered the school of Rembrandt and became an excellent colorist. After painting historical subjects for a while, he devoted himself to portrait painting.

John de Mabuse.

A Flemish painter, born at Maubeuge about 1472 and died in 1533. It is not known under whom he studied. He went to Italy in 1508. His family name was Gossart.

Macrino D'Alba.

A native of Alladio, and a citizen of Alba, whose name was Fava. It is not known with whom he studied or when he was born or died. His works are dated 1496 to 1508.

Andrea Mantegna (1431–1506).

He was born at Vicenza and became the pupil and adopted son of Squarcione. He married the daughter of Jacopo Bellini. He was also an early engraver and did much for that art.

Otho Marcellis (1613–1673).

A Dutch painter, born and died at Amsterdam. It is not known under whom he studied. He painted curious plants, insects, serpents and other reptiles, and acquired great celebrity in this singular branch of the art.

Edward D. Marchant (1806–1887).

Born in Edgarton, Mass.; died in Asbury Park, N. J. In 1843 he went West, and in 1845 settled in Philadelphia and painted many portraits.

Jacob Marrel (1614–1685).

Born at Utrecht; died at Frankfort. Was a pupil of Georg Flegel and painted flowers and fruit.

Quintin Matsys (1450–1530).

A Flemish painter, born and died at Antwerp. He was a blacksmith until his twentieth year, and it is not known under whom he studied art. His style was unlike any other master.

Ludovico Mazzolini (1481–1530).

Born at Ferrara, and a student of Lorenzo Costa. There is a great confusion of names as applied to this artist. He may be placed after Garofalo, among the masters of his native town.

Francesco Mazzuoli (1504–1540).

Called "Il Parmiggiano"; was born at Parma. He received instructions from his uncles, who taught him what they knew in the art. He was also distinguished as an engraver.

John vander Meer (1656–1705).

Born and died at Haerlem; the son of John vander Meer, under whom he first studied and afterwards with Berghem.

Jan Memling (1430–1494).

Flemish painter, born at Mümling, who studied under Roger Van der Weyden. He settled in Bruges.

Simone Memmi (1283–1344).

A Sienese painter and one of the earliest who distinguished themselves after the revival of the art. He was a pupil of Duccio.

Georges Michel (1763–1843).

French painter, born and died at Paris, whose work was chiefly landscapes. Pupil of Leduc.

John Miel (1599–1664).

Born near Antwerp, and studied under Gerard Seghers. Went to Rome and entered the school of Andrea Sacchi, who employed him to assist in his works. He died at Turin.

Pierre Mignard (1610–1695.)

Born at Troyes, and resided at Rome twenty-two years, where he acquired the name "the Roman." He studied under Jean Boucher and in the school of Simon Vouet at Paris, where he died.

Clark Mills (1815–1883).

Sculptor, born in Onondaga Co., N. Y.; died in Washington, D. C. In 1835 he discovered a new method of taking a cast from a living face, which enabled him to make busts very cheaply. Later he began cutting busts in marble with much success and executed the statue of "Freedom" now

standing above the dome of the Capitol at Washington, D. C.

John Molenaer (1610–1668).

Born and died at Haerlem, he painted country scenes in the style of Steen and Brouwer. Was the best of the Molenaers.

Nicholas Molenaer (1629–1676).

Born at Amsterdam, and painted landscapes in the manner of Ostade.

Peter Molyn (1632–1701),

the Younger, called Il Tempesta by the Italians, was born at Haerlem, and studied under his father, and then imitated the style of Francis Snyders. His sea subjects and storms at sea gave him the name Il Tempesta.

Luis Morales (1509–1586).

A Spanish painter, born at Badajos in Estremadura. His works are said to resemble in many respects those of Leonardo da Vinci.

George Morland (1763–1804).

Born and died at London. He was the son of Henry Robert Morland, a portrait painter in crayons, and engraver. He exhibited many pictures at the Royal Academy.

Samuel F. B. Morse (1791–1872).

Born at Charlestown, Mass.; died in New York City. He graduated at Yale in 1810 and then studied under Washington Allston, with whom he went to London, where he was admitted to the Royal Academy, also studying under Benjamin West. In 1823 he settled in New York and opened a studio, painting portraits. He was a founder of the National Academy.

Frederick Moucheron (1633–1686).

Flemish painter, born at Embden and died at Amsterdam. He studied under John Asselyn, a landscape painter. He designed everything after nature.

Isaac Moucheron (1670–1744).

Born and died at Amsterdam. He was the son of the preceding and received his instruction from his father. He followed the style of Gaspar Poussin, painting chiefly landscapes, decorating the saloons and halls of the nobility and wealthy persons.

William S. Mount (1807–1868).

Born and died in Setauket, L. I. At the age of seventeen he came to New York and became associated with his elder brother, Henry S. Mount, as a sign painter. In 1826 he entered the National Academy of Design, and in 1829 established himself as a portrait painter. Later he devoted himself to genre painting.

Bartolomé Estéban Murillo (1617–1682).

Spanish painter, born and died at Seville. Was placed in the academy of his uncle, Don Juan del Castillo, and later studied under Velasquez at Madrid.

Michael van Musscher (1645–1705).

A Dutch painter, born at Rotterdam and died at Amsterdam. First studied under Martin Zaagmoolen, and afterwards under Abraham vander Tempel, Gabriel Metzu, and Adrian van Ostade.

Jan van Neck (1636–1714).

Born at Naarden, and studied under Jacob de Backer. He settled at Amsterdam. He painted portraits and historical subjects.

Peter Neefs (1577–1657).

Born at Antwerp. Studied under Henry Steenwyck and painted interiors similar to those of his master.

Arnold vander Neer (1604–1677).

Born at Gorinchem and removed to Amsterdam. His instructor is not known. He painted landscapes and excelled in moonlight views.

Victor Nehlig (1830–).

Born in Paris, and was a pupil of Leon Cogniet and Abel de Pujol. He came to the United States in 1856 and settled in New York. Many of his works are illustrative of American History. He returned to Europe in 1872.

Constantine Netscher (1670–1722).

Dutch portrait painter, born at The Hague, who studied under his father, Gaspar Netscher, whose style he followed.

Caspar Netscher (1639–1684).

Born at Heidelberg, Germany, and died at The Hague. He studied under Koster and in the school of Terburg. He settled in Holland and acquired fame as a portrait painter.

Gilbert Stuart Newton (1797–1835).

Born in Halifax, N. S.; died in Chelsea, England. He received some instruction from his uncle, Gilbert Stuart. When a youth he went to Europe and entered the Royal Academy in London. There he lodged with Washington Irving. In 1831 he sailed for the United States, married in Boston and returned to England in October, 1832, and died three years later.

Jacob van Ochtervelt.

A Dutch painter, of whom little is known except by his works, in which he imitated the style of Gerard Terburg. He flourished about 1670.

Balthasar Paul Ommeganck (1755–1826).

Born and died at Antwerp. He studied with H. Antonissen and became an eminent landscape and animal painter.

Jacob van Oost (1600–1671).

A Flemish painter, born at Bruges and died there. He imitated Annibale Caracci after he went to Rome to further his studies.

Bernard van Orley (1490–1542).

Born at Brussels and at an early age went to Rome and studied under Raphael and later assisted him. He returned to Brussels with a distinguished reputation.

Samuel S. Osgood (1808–1885).

Born in Boston, Mass.; married Frances S. Locke (who wrote under the nom de plume of "Fanny Forrester"). He studied art in Europe and settled in New York City, making a specialty of portrait painting.

Adrian van Ostade (1610–1685).

Dutch painter, born at Haerlem and studied under Francis Hals. He was an ardent friend of Adrian Brower, a fellow student. His subjects are always from low life.

Isaac van Ostade (1621–1649).

Brother of Adrian, under whom he studied and whose style he imitated, but later adopted a style of his own in painting out-door scenes.

Jean Baptiste Oudry (1686–1755).

French painter and engraver, born at Paris, and studied under Nicholas Largillière. He acquired distinction in painting hunting pieces, cavalcades, etc. He died at Beauvais.

William Page (1811–1885).

Born in Albany, N. Y.; died in Tottenville, S. I. He studied under James Herring and Samuel F. B. Morse; also entered the Academy of Design. He spent eleven years in Europe, from 1849 to 1860, and returning to New York, was president of the Academy of Design. He painted mostly portraits.

Jacopo Palma (1480–1528).

Called Il Vecchio, to distinguish him from his great nephew, called Il Giovine. He was a native of Serinalta in the Bergamese Territory.

Erastus Dow Palmer (1817–1904).

Sculptor, born in Pompey, Onondaga Co., N. Y. Was first a carpenter by trade, then executed cameo portraits, and finally undertook sculpture proper. All his knowledge was acquired in America, and it was not until he had become famous that he visited Europe.

Giovanni Paolo Pannini (1691–1764).

Born at Piacenza. He studied under Pietro Lucatelli at Rome, but followed the style of Salvator Rosa, and became a master of the art of perspective and architecture.

John Paradise (1783–1834).

Born in New Jersey; died in New York City. He was a pupil of Denis A. Volozan at Philadelphia, and in 1810 removed to New York. He is principally known by his portraits of Methodist divines.

Jean Baptiste Pater (1695–1736).

French painter, born at Valenciennes, and became the pupil of Anthony Watteau, whose style and subjects he imitated.

Charles Wilson Peale (1741–1827).

Born in Chestertown, Md.; died in Philadelphia, Pa. He changed his profession from saddle-making to portrait painting. He received some instructions from John Singleton Copley and in 1770 went to London, where he met Benjamin West, under whom he studied. In 1776 he established himself in Philadelphia, painting portraits. He became a Captain in the Revolutionary War, a member of the Legislature, and founded, in 1802, "Peale's Museum." He took up in turn the making of coaches, harness, clocks and watches, besides working as a silversmith; he was a naturalist, dentist and author, but was most famous as a portrait painter, having painted fourteen portraits of Washington from life.

Rembrandt Peale (1778–1860).

Son of Charles Wilson Peale; was born in Bucks Co., Pa., and died in Philadelphia. After receiving instructions from his father he went to England and studied under Benjamin

West. He made several trips to Europe and painted many portraits in various cities in the United States. At the age of seventeen he painted Washington's portrait.

Pietro Perugino (1446–1524).

Born at Citta della Pieve, near Perugia, and died at the latter place. It is believed that he studied under Andrea Verocchio at Florence. The family name of Perugino was Vannucci.

Bonaventura Peters (1614–1652).

Flemish painter, born at Antwerp, who became one of the most eminent marine painters of his time. It is not known by whom he was instructed.

Giovanni Battista Piazzetta (1682–1754).

A Venetian painter, who was first instructed by his father and later became a pupil of Antonio Molinari. He died at Venice.

Robert Edge Pine (1742–1790).

Son of John Pine, an English designer and engraver, who instructed him. He was born in London and came to Philadelphia in 1784 to paint the portraits of distinguished persons.

Sebastiano del Piombo (1485–1547).

Born at Venice; his real name was Sebastiano Luciano. He first studied with Giovanni Bellini and then with Giorgione, becoming the most distinguished disciple of his school.

Egbert vander Poel (1621–1664).

A Dutch painter, native of Delft, and died at Rotterdam. His favorite subjects were conflagrations, fire-works and interiors by candle-light.

Cornelius Poelemburg (1586–1667).

Born at Utrecht, he studied under Abraham Bloemaert and then went to Italy. His style was a combination of the Flemish and Italian schools.

FRANCIS PORBUS (1570–1622),

"the younger," was born at Antwerp and studied with his father. He acquired distinction as a portrait painter in Paris, where he died.

PETER PORBUS (1513–1584).

A Dutch painter and architect, born at Gouda. He settled at Bruges, where he died. He acquired distinction in history and portraits.

PAUL POTTER (1625–1654).

Son of Peter Potter, born at Enkhuysen, and was the pupil of his father. His subjects were landscapes with different animals, in which he excelled. He established himself at The Hague.

GASPAR POUSSIN (1613–1675).

Born at Rome, the son of a Frenchman, and was adopted by Nicholas Poussin as his son, and taught him to paint. He became an eminent landscape painter and died at Rome.

NICHOLAS POUSSIN (1594–1665).

Born at Andely, in Normandy, and was descended from a noble family. He received his first instructions in art from Quinton Varin and then went to Paris and later to Rome, where he died.

WILLIAM H. POWELL (1823–1879).

Born and died in New York City. He was a pupil of Henry Inman and later studied in Paris and Florence. He painted historical subjects and portraits.

ROBERT M. PRATT (1811–1880).

Born in Binghamton, N. Y.; died in New York City. He studied under Samuel F. B. Morse and Charles C. Ingham, and became a figure and flower painter. He also painted portraits.

PIERRE PAUL PRUD'HON (1758–1823).

French painter, born at Clugny, and studied in the Academy of Dijon and later went to Rome, returning to France in 1789.

Adam Pynaker (1621–1673).

Dutch landscape painter, born at the village of Pynaker. He visited Rome while very young and on returning to Holland gained distinction.

Augustus Querfurt (1696–1761).

A German painter, born at Wolfenbüttel, who after receiving instructions from his father went to Augsburg and studied under Rugendas. He died at Vienna.

John Ramage.

An Irishman who painted miniatures in Boston, Mass. In 1777 he was established in William Street, New York, where he painted the military heroes while the city was in the British occupation.

Jean Raoux (1677–1734).

A French historical and portrait painter, born at Montpellier. He studied in the School of Bon Boulogne, at Paris.

Raphael Sanzio di Urbino (1483–1520).

Styled the Prince of Painters, and acknowledged to have possessed a greater combination of the higher excellencies of art than has fallen to the lot of any individual. He was placed in the School of Perugino after having learned the elements of design from his father, Giovanni Sanzio, a painter of little celebrity. He visited Florence and Rome, and died at the latter place at the age of thirty-seven years.

John van Ravesteyn (1572–1657).

Dutch portrait painter, born at The Hague. He was a pupil of Michael Mierevelt, and his works have great merit.

Paul Rembrandt (1606–1669).

One of the most eminent painters and engravers of the Dutch School, born at a small village on the banks of the Rhine, between Leyderdorp and Leyden. He entered the School of Jacob van Zwaanenberg at Amsterdam and later studied with Peter Lastmann and Jacob Pinas.

Guido Reni (1575–1642).

Born at Bologna, the son of Samuel Reni, who placed him in the School of Denis Calvart and later in the Academy of Caracci. He was also a pupil of Lodovico. He visited Rome and Naples and died at Bologna.

Sir Joshua Reynolds (1723–1792).

Born at Plymouth, England, and studied under Hudson. After visiting various cities in Italy ne settled at London and was appointed President of the Royal Academy in 1768 and shortly after was knighted by the king. He is called the founder of the British School of Painting.

José Ribera (1588–1656).

Called Il Spagnoletto. A Spanish painter, born at Xatia, in Valencia. He entered the School of Francisco Ribalta and later studied under Caravaggio at Naples.

Andrew Richardson.

An English painter of landscapes who exhibited a number of paintings, and of whom Dunlap says: "I am ignorant of his history."

Hyacinthe Rigaud (1659–1743).

A French portrait painter, born at Perpignan; he settled at Lyons and in 1681 visited Paris to study historical painting, but accepting the advice of Charles Le Brun, he confined himself to portrait painting.

Hubert Robert (1733–1808).

Born at Paris, where he acquired the rudiments of art. He visited Rome and studied in the French Academy under the direction of Carlo Natoire. His work was principally architectural and perspective views.

Jacopo Robusti (Tintoretto) (1512–1594).

Called Il Tintoretto, because he was the son of a dyer. He was born at Venice and a pupil of Titian, who became jealous of his success and banished him from his studio. His works are numerous and exhibit an extraordinary com-

bination of beauties and defects. He died at Venice, aged eighty-two years.

Henry Martin Rokes (1621–1682).

A Dutch painter, born at Rotterdam, who acquired a knowledge of art from William Buytenweg, and later studied under the younger Teniers, whose style he followed.

Gio Francesco Romanelli (1610–1662).

Italian painter, born and died at Viterbo. He studied in the school of Pietro da Cortona, under the patronage of Cardinal Barberini. He visited Paris, where he was honored by Louis XIV.

Giulio Romano (1492–1546).

Born at Rome, and was a pupil of Raphael and his most distinguished disciple. He was particularly successful in battle-pieces and also gained great distinction as an architect.

Theodore Rombouts (1597–1637).

A Flemish painter, born at Antwerp, who studied under Abraham Janssens. He visited Rome and Florence, then settled at Antwerp, where he died.

John Henry Roos (1631–1685).

A Dutch painter, born at Otterberg. He was apprenticed to Julian du Jardyn, a painter of little note, and later studied under Adrian de Bie, an able designer of landscapes and animals.

Salvatore Rosa (1615–1673).

Born at Renilla, near Naples, he first studied under Francesco Fracanzani, his brother-in-law, and later in the Academy of Giuseppe Ribera. He died at Rome.

John Rottenhamer (1564–1623).

A German painter, born at Munich. He received his first instruction from an obscure artist named Donnaver. At Venice he studied the works of Tintoretto. After years of study in Italy he returned and settled at Augsburg, where he died.

Peter Paul Rubens (1577–1640).

Born at Siegen of a distinguished family, he was placed under the instruction of Tobias Verhaecht, and later entered the schools of Adam van Oort and Otho van Veen. He was one of the most original painters that ever lived, and his subjects are unlimited. He died at Antwerp.

Jacob Ruysdael (1630–1682).

Dutch landscape painter, born at Haerlem. He was the son and pupil of Izack van Ruysdael and became a great landscape painter.

Solomon Ruysdael (1616–1670).

Brother of the preceding, born at Haerlem. He was a pupil of Van de Velde and Jan van Goyen. His subjects were river views and landscapes.

David Ryckaert (1612–1661).

Born at Antwerp and instructed by his father, David Ryckaert. He devoted himself to interiors with peasants, fairs, etc. He died at Antwerp.

Cornelius Saftleven (1607–1682).

A Dutch painter, born at Gorinchem. It is not known under whom he studied, but he settled at Antwerp, where he acquired considerable reputation.

C. B. Julien St. Memin (1770–1852).

Born and died in Dijon, France. He introduced in America, a machine called a "physionotrace," by which the human profile could be copied with mathematical accuracy and produced over 800 engraved portraits of distinguished citizens. Later he took up portrait and landscape painting and in 1817 was appointed director of the Museum at Dijon.

Giovanni Battista Salvi (1605–1685).

Called Il Sassoferrato, from the place of his nativity. He first studied under his father, Tarquinio Salvi, and then in Rome and Naples.

ANDREA DEL SARTO (1487–1531).

Born at Florence. His real name was Andrea D'Agnolo, but called del Sarto from the occupation of his father, who was a tailor. He studied first under Gio Barile, a wood engraver, and then under Pietro di Cosimo.

SASSOFERRATO, *see* SALVI.

WALTER SATTERLEE (1844–1905).

Born in Brooklyn, N. Y., and was a graduate of Columbia University in 1863. Student of the National Academy of Design and under Edwin White. At Paris he studied with Leon Bonnat.

EDWARD SAVAGE (1761–1817).

Born and died in Princeton, Mass. He was a goldsmith, who turned his attention to portrait painting, and painted Washington's portrait for Harvard University.

LOUIS JAQUES SCHAAL (1800–).

Born at Paris, he entered the Ecole des Beaux Arts in 1816, and was a pupil of Daguerre and Lethière. He was a painter and engraver.

GODFREY SCHALCKEN (1643–1706).

Dutch historical portrait painter, born at Dort. He first studied with Soloman van Hoogstraten and later entered the school of Gerard Douw at Leyden. He died at The Hague.

BARTOLOMEO SCHIDONE (1560–1615).

He was born at Modena. His early history is very contradictory, but he emulated the style of Correggio very closely.

MARTIN SCHOEN (1445–1491).

A German painter and engraver; also known as Schongauer. Born and died at Colmar. He was the earliest German engraver on copper plates.

CESARE DA SESTO (1480–1521).

He is regarded as the most distinguished disciple of Leonardo da Vinci. Born at Milan. He went to Rome to study and became acquainted with Raphael there.

JAMES SHARPLESS (1751–1811).

Born in England; died in New York City. He first came to this country in 1794. He travelled through the country making pastel portraits of distinguished persons; among them is Washington's, which he made in 1796 at Philadelphia. He was buried in the churchyard of St. Peter's Church in Barclay Street.

JAMES H. SHEGOGUE (1810–1879).

He painted mainly portraiture, and first exhibited at the Academy of Design in 1835, and was Corresponding Secretary of the Academy, 1848–1852.

FRANKLIN SIMMONS (1839–).

Sculptor, born in Webster, Me. During the close of the Civil War he was at Washington, where the Cabinet members and army and navy officers sat for life-size medallions.

FRANCIS SNYDERS (1579–1657).

A Flemish painter, born at Antwerp. He studied under Henry van Balen and frequented the studio of Rubens. He resided in Antwerp.

SPAGNOLETTO, *see* RIBERA, JOSÉ.

JUNIUS BRUTUS STEARNS (1810–1885).

Born in Arlington, Vt.; died in Brooklyn, N. Y. He studied at the Academy of Design, New York City, and went to Europe in 1848, returning in 1851. His work was mainly portraiture.

JAN STEEN (1626–1679).

Dutch painter, born at Leyden, and studied first under Nicholas Knufer and later with John van Goyen, whose daughter he married. He lived a dissipated life, and his

pictures usually represented merry-makings and frolics of the ale-house.

Tommaso Stefano (1324–1356).

The son and scholar of Stefano, Il Florentino. He adhered so closely to Giotto, that he was called Il Giottino. He died at Florence at a young age.

Anthony Stevers (Palamedes) (1600–1673).

A Dutch painter, born at Delft. He was more frequently employed in painting conversation pieces, card and musical parties.

William O. Stone (1830–1875).

Born in Derby, Conn., and died in Newport, R. I. He studied with Nathaniel Jocelyn at New Haven, and in 1851 removed to New York and painted portraits almost entirely.

William Strickland (1787–1854).

Born in Philadelphia; died in Nashville, Tenn. He was an architect, and in 1809 took up landscape painting. He also did considerable work as an aquatint engraver.

Gilbert C. Stuart (1755–1828).

Born at Narragansett; died in Boston, Mass. He was a pupil of Cosmo Alexander, a Scotchman, with whom he went to Edinburgh. Later he became a student under Benjamin West. In 1792 he returned to the United States from his second visit abroad, and painted many portraits in the various cities. An exhibition of his portraits, held in Boston in 1880, brought together 754 of them and this was not a complete list.

Eustache le Sueur (1616–1655).

Born at Paris; the son of an obscure sculptor, who placed him under the tuition of Simon Vouet. Although he never visited Italy he emulated the Roman School and was called the French Raphael.

Thomas Sully (1783–1872).

Born in England and died in Philadelphia. Came to the United States when a boy and took up miniature painting with his brother, Laurence Sully. Turning to portrait

painting, he studied under Stuart and West and settled in Philadelphia and was most successful in portraits of women.

Justus Sustermans (1597–1681).

Flemish painter, born at Antwerp. He first studied under William de Vos and later with Francis Pourbus. He travelled through Germany to Italy and at Florence was appointed painter to the Grand Duke Cosmo II.

Tempesta, *see* Molyn, Peter.

David Teniers, the Younger (1610–1694).

Born at Antwerp. He was the pupil of his father, but it seems was also associated with Adrian Brower and Rubens. He acquired an immense reputation, and died at Brussels.

Gerard Terburg (1617–1681).

Dutch painter, born at Zwolle, who received his first instructions from his father. He travelled through Germany, Italy and France, and upon returning to Holland was one of the most popular painters of his time.

Luther Terry (1813–).

Born in Enfield, Conn. In 1838 he went to Italy to study and copied the works of Raphael. He painted historical, portrait and genre compositions.

Alfred Wordsworth Thompson (1840–1896).

Born in Baltimore, Md.; died at Summit, N. J. He studied in Paris under Charles Gleyre and Albert Pasini. He travelled extensively and his painting covered a wide range of subjects.

Cephas G. Thompson (1809–1888).

Born in Middleboro, Mass., and died in New York City. He received some instruction from his father and began portrait painting in Plymouth, Mass. After spending seven years in Rome he returned to America and settled in New York City in 1860.

Giovanni Battista Tiepolo (1696–1749).

Born at Venice; he studied under Gregorio Lazzarini and later the works of Gio. Battista Piazzetta and Paul Veronese. He acquired a great reputation and executed many works for churches and public edifices. He died at Madrid.

John Tilius.

Dutch painter, of the last half of the seventeenth century, born at Bois-le-Duc. He painted portraits and conversations after the manner of Gaspar Netscher.

Tintoretto, *see* Robusti, Jacopo.

Benvenuto Tisio (1481–1559).

Called Il Garofolo, from the place of his nativity. He ranked at the head of the Ferrarese School. He was an universal painter, though he devoted himself mostly to sacred history.

Titian (1477–1576).

The greatest painter of the Venetian School, whose name was Tiziano Vecellio or Vercelli. He was descended of a noble family and born at the castle of Cadore. At the age of ten he was placed under Sebastiano Zuccati and later under Gentile and Giovanni Bellini.

Dominick van Tol.

A nephew and student of Gerard Douw and one of the most successful imitators of his style and subjects. He was born between 1631 and 1642 at Bodegrave. and died at Amsterdam in 1676.

Robert Tournier (1668–1752).

A French painter, born at Caen, in Normandy. After studying under Lucas de la Haye, he visited Paris and entered the School of Bon Boulogne.

Benjamin Trott.

Born about 1740, and began painting miniatures about 1791. He established himself at New York, removing to

Philadelphia with Gilbert Stuart. After a trip west he went to Charleston, S. C., then to Newark, N. J., New York and Boston, reaching the latter place, probably his native city, in 1833, after an absence of more than forty years.

Jean François de Troy (1679–1752).

Son of François de Troy, born at Paris. He studied under his father, and later went to Italy to study the works of the best masters. He was appointed Director of the French Academy at Rome.

John Trumbull (1756–1843).

Born in Lebanon, Conn.; died in New York City. Served in the Revolutionary War and rose to the rank of Colonel. Studied under Benjamin West, and painted portraits and historical subjects. He was also in the diplomatic service of the United States. Most of his pictures are in the art gallery of Yale College.

George W. Twibill (1806–1836).

Born in Lampeter, Pa.; died in New York City. He studied under Henry Inman in 1828, and was elected an associate of the National Academy in 1832, and an academician the following year.

Paolo Mazzocchi Uccello (1397–1475).

Born at Florence, and a disciple of Antonio Veneziano. He was one of the first who cultivated perspective.

Joachim Uytenwael (1566–1624).

Dutch painter, born in Utrecht. He first painted on glass under the instruction of his father, and then became the scholar of Joseph de Beer.

Juan de Leal Valdez (1630–1691).

Spanish painter, born at Cordova, who studied in the school of Antonio del Castillo. At Seville he became acquainted with Murillo and acquired a great reputation.

E. Vallin.

Was a scholar of Prudhomme.

John Vanderlyn (1775–1852).

Born and died in Kingston, N. Y. He attended the drawing school of Archibald Robertson, and later studied under Gilbert Stuart. He painted portraits, and in 1796 went to France, where he remained some years. He painted the portraits of many distinguished men, but died poor.

Sir Anthony Van Dyck (1599–1641).

Flemish painter, born at Antwerp. After receiving his first instructions from his father, he studied under Henry van Balen and then entered the school of Rubens, and became a great portrait painter.

Charles André Vanloo (1705–1765).

Born at Nice. He was first instructed by his brother, Jean Baptiste Vanloo, with whom he went to Rome, and studied some time under Benedetto Luti.

Jacob Vanloo (1614–1670).

A Dutch painter, born at Sluys, the son of John Vanloo, who first instructed him. He went to Amsterdam and then to Paris, where he settled.

Lucas Vanuden (1595–1672).

Born at Antwerp, and learned the art of painting from his father and his own studies of nature. He was employed by Rubens to paint the backgrounds in his pictures, who in turn enriched Vanuden's landscapes with historical figures.

Lucas and Martin Van Valkenburg.

These two brothers were painters of the Flemish school, who travelled together and painted landscapes. They were born at Mechlin, the former in 1530 and the latter in 1533.

Diego Rodriquez de Silva y Velasquez (1599–1660).

Born at Seville. He was the most eminent painter of the Spanish school. He first studied under Francesco Herera, and later entered the school of Francisco Pacheco, whose daughter he married. He was a friend of Rubens and Ribera, and painter to the King of Spain.

ADRIAN VAN DE VELDE (1636–1672).

Dutch painter, born at Amsterdam, and studied under John Wynants, one of the ablest landscape painters of his time. He afterwards studied under Philip Wouwermans.

WILLIAM VAN DE VELDE (1633–1707),

the Younger, was born at Amsterdam, and received his first instructions from his father (a Dutch marine painter), and later studied with Simon de Vlieger.

ABRAHAM VERBOOM.

A Dutch painter, of whom little is known except from his works. He flourished about the middle of the seventeenth century and painted landscapes.

CORNELIUS VER BRYCK (1813–1844).

Born in Yaugh Paugh, N. J.; died in Brooklyn, N. Y. He studied under Samuel F. B. Morse, and in 1839 visited London, England. His health failed in 1843 and he again went to Europe, but died the following year.

PETER VERELST.

A Dutch painter, born at Amsterdam, 1614. Imitated Rembrandt in his portraits and Adrian Van Ostade in his genre pictures. Was living in 1665.

SIMON VERELST (1640–1710).

A Flemish painter, son of Pieter Verelst, born at Antwerp, whose instructor is unknown. He painted flowers and fruit most exquisitely. Died in London.

CLAUDE JOSEPH VERNET (1714–1789).

French marine and landscape painter, born at Avignon. He first studied under Adrian Manglard and later with Bernardino Fergioni. He lived in Italy twenty years.

HORACE VERNET (1789–1863).

Born at Paris in the Louvre, and received his chief instructions from his father, Antoine C. H. Vernet. He lived in Italy five years, returning to Paris in 1835.

VERONESE, PAUL, *see* CALIARI, PAOLO.

DANIEL VERTANGEN (1598–).

Dutch painter, born at The Hague; studied under Cornelius Poelemburg, whose style he imitated.

JAN VICTOR (1620–1672),

or Fictoor. A Dutch painter who painted subjects taken from the Old Testament, after the style of Rembrandt, in whose school he was educated.

LEONARDO DA VINCI (1452–1519).

An eminent painter and sculptor, the son of Pietro da Vinci, notary to the Florence Republic. He became the student of Andrea Verocchio, whom he soon surpassed. He visited Milan, Venice and Rome, and in 1516 he went to France at the invitation of Francis I. and spent the last three years of his life there.

JOSEPH VOLLMERING (1810–1887).

Born in Anholt, Westphalia, and died in New York City. He first studied in the Academy of Amsterdam and later under Barend Cornelis Koek-Koek. In 1847 he removed to the United States and opened a studio in New York.

ARY DE VOYS (1641–1698).

Dutch painter, born at Leyden. He first studied under Nicholas Knufer and then with Abraham vander Tempel, but adopted the style of Peter van Slingelandt, with whom he was intimate.

JOHN RENIER DE VRIES.

A landscape painter who followed the style of Jacob Ruysdael. He flourished in the latter part of the seventeenth century.

FERDINAND G. WALDMULLER (1793–1865).

Born at Vienna, he studied under Lampi and Maurer. Was Curator to the Lamberg Gallery in the Academy at Vienna, where he died.

SAMUEL L. WALDO (1783–1861).

Born in Windham, Conn.; died in New York City. In 1806 he went to London and returned in 1809, settling in New York City. William Jewett came to him for instruction and proved so useful that a partnership was formed and they jointly executed several works and became successful portrait painters.

WILLIAM A. WALL (1801–1885).

Born and died in New Bedford, Mass., and was apprenticed to a clock and watch-maker. After serving his apprenticeship he studied painting under Thomas Sully and visited England, France and Italy for improvement in 1831, returning to New Bedford in 1833, where he spent most of his life thereafter.

WILLIAM G. WALL (1792–).

Born in Dublin, and came to New York in 1818, where he began his career as an artist, painting landscapes in oil and water color, the Hudson River Views being the first he made for publication.

ANTHONY WATERLOO (1610–1679).

Dutch painter and engraver, born at Lillie, of whose early history little is known. He spent most of his life in Utrecht, and became an excellent landscape painter.

ANTOINE WATTEAU (1684–1721).

French painter, born at Valenciennes. At Paris he gained the friendship of Claude Gillot, whom he surpassed, His subjects are usually comic conversations, musical parties, balls, etc.

SAMUEL B. WAUGH.

Was a Philadelphia portrait painter and his wife Eliza a miniature painter. He began his career there about 1843.

JOHN BAPTIST WEENIX (1621–1660).

Dutch painter, born at Amsterdam, the son of John Weenix, an architect. He studied first with John Micker and later with Abraham Bloemaert, then for two years with

Nicholas Moyaert. He possessed extraordinary and varied talents.

Robert W. Weir (1803–1889).

Born in New Rochelle, N. Y., and studied under John Wesley Jarvis. After painting for several years, he went to Florence in 1824 and then to Rome. He was professor of drawing at the U. S. Military Academy at West Point, which post he held for forty-two years.

Adrian vander Werf (1659–1722).

Dutch painter, born near Rotterdam. He first studied under Cornelius Picolett, and then with Eglon vander Neer. He resided at Rotterdam and visited Düsseldorf, where the honor of knighthood was conferred upon him.

Benjamin West (1738–1820).

Born near Springfield, Chester Co., Pa.; died in London, England. He received some instruction from William Williams, a painter in Philadelphia, and established himself there in 1756 as a portrait painter. He came to New York and in 1760 visited Italy and from there went to London, where he remained. He succeeded Sir Joshua Reynolds in 1792 as president of the Royal Academy.

William E. West (1788–1857).

Born in Lexington, Ky., and died in Nashville, Tenn. He was a pupil of Thomas Sully, and in 1819 went to Europe, where he remained until 1839. Upon his return he lived in Baltimore, New York and Nashville.

Edwin White (1817–1877).

Born in South Hadley, Mass.; died in Saratoga Springs, N. Y. He went abroad in 1850 and again in 1869 to study. Returning to the United States in 1875, he opened a studio in New York.

John Wildens (1580–1653).

Flemish painter, born at Antwerp. Pupil of Pieter Verhulst. He designed after nature and was employed by Rubens to paint the landscapes in his backgrounds.

ADAM WILLAERTS (1577–).

Flemish painter, born in Antwerp. His subjects were marines, coast scenes and seaports. He went to Utrecht in 1600, where he died.

JOSEPH WILTON (1722–1803).

Sculptor, born in London, the son of a plasterer. He studied in Brabant under Laurent Delvaux. At the age of twenty-two he entered the school of Pigalle in Paris and learned the art of working in marble. At Rome he achieved great success and upon his return to England was appointed State Coach Carver to the King. He acquired a large fortune.

MATTHEW WITHOOS (1627–1703).

Dutch painter, born at Amersfort, and studied under Jacob van Campen. He went to Italy with Otho Marcellis and applied himself to the same branch as that artist in painting flowers, plants, insects, reptiles, etc. He died at Hoorn, Holland.

EMANUEL DE WITT (1607–1692).

Flemish painter, born at Alkmaer. Studied under Evert van Aelst, but did not adopt his style. His best pictures represent interiors of churches, temples and edifices.

RICHARD C. WOODVILLE (1825–1855).

Born in Baltimore, Md. He studied in Düsseldorf, and from there sent pictures to the American Art Union. He visited Europe twice and died on his second trip while in London, England.

PHILIP WOUWERMANS (1614–1668).

Dutch landscape painter, born at Haerlem. He first studied with his father and then under John Wynants. He was one of the most masterly landscape painters that ever lived.

JOSEPH WRIGHT (1734–1797).

An English painter, born at Derby. Studied under Thomas Hudson and devoted himself chiefly to portrait painting.

John Wynants (1600–1677).

Dutch landscape painter, born at Haerlem. His instructor is not known. He established an academy and among his students was Philip Wouwermans. Little is known of his personal history, and the dates of birth and death above are only approximate.

Bernardo Zenale (1436–1526).

An Italian painter, born at Trevilio. He was a disciple of Foppa and friend of Lionardo da Vinci. He excelled particularly in perspective.

Federigo Zuccaro (1543–1609).

Born at St. Angiolo, in Vado. He went to Rome and entered the school of his brother, Taddeo. After his brother's death he became the first artist in Rome.

Francesco Zucco (–1627).

Born at Bergamo. He first studied in the school of Campi, and then under Pietro Moroni. The date of his birth is not given.

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